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Debbie Brown designed the cover,
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guest editorial

by
Nathan Brown

Martial Artists and Indifference

A few years back I was teaching a rape-prevention/self-defense class to high school girls. Before it began, I would have everyone sit in a circle. Then I would ask each girl to stand up, introduce herself and tell everyone her reasons for attending. I was shocked when the most common answer was that they felt no one would protect them except themselves. These young women, most of whom had boyfriends who were involved in sports, said they feared that should a threat arise, their significant other would not protect them.

Then came the real shocker: Some said they were taking the class because of their boyfriends. Date rape had become a silent evil at the school, and hardly any of them could honestly say they trusted the ones they were with not to make them a victim of it.

When did things get this bad? What has happened to us as a society to make our young men no longer trustworthy as protectors of our young women? In no way do I mean to stereotype all young men, as there is always good with the bad; but I think that all men, especially those of us in the martial arts community, have to accept the responsibility that comes with our sex and reclaim our role as the protectors and defenders of those who cannot protect or defend themselves. How can we call ourselves a master, sensei, sifu or warrior when such evils are being done and we do not step up and take the initiative to stop it?

I cannot even count the number of times in a year I hear of a crime committed against a child, woman or elderly person that could have been stopped had one of the onlookers not turned a blind eye and thought, "It's not my problem." It is your problem. It's everyone's problem. Human beings as

a species live in a world that is cruel and difficult. But unlike our animal counterparts who use a pack mentality that helps them survive as a whole, we just keep on going. We are so wrapped up in our own lives and so in fear of disrupting our own existence that we pretend not to see things around us. We act like there is nothing to be done. We exhibit indifference, and that is the greatest evil affecting our world today.

As warriors, we must step into a leadership role in society. I'm not saying we all need to become politicians (heaven forbid). I'm not saying we need to go out and become superheroes. Nor am I saying that all the world's problems can be solved with our fists. I'm not just talking about protecting those in danger; I'm talking about helping those in need. Let's get back to our roots of chivalry. Don't pretend that homeless fellow who asks for spare change every day as you pass him on your way to work doesn't exist. And that lady, who may not be all that attractive, with the flat tire on the side of the freeway? Pull over and help. (Not all damsels in distress have to be young and pretty.) You know that kid you teach at school who constantly seems to be falling down the stairs at home? Don't act like you actually believe that explanation. What about that lady in the apartment above you who screams as her husband beats her every night? Just because you turn up your headphones doesn't mean it's not happening.

We can't keep looking away. This world is in big trouble, and if we don't do something about it, we have no right to call ourselves warriors. I am not saying we can fix everything that is wrong in the world, but I do believe that, as individuals, we can make this world a better place one deed at a time. ✕

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ORTIZ, TANNER ROLL THE DICE AT UFC XXX

by Jake Rossen

ATLANTIC CITY, NJ—On February 23, 2001 the highest stakes in Atlantic City were found at the Ultimate Fighting Championship XXX: Battle on the Boardwalk, as the Trump Taj Mahal hosted the 34th installment of the popular mixed-martial arts event. Former owner SEG has divested itself of the show and new owner Zuffa made

good on its promise to bring more flash and excitement to the proceedings. Before a sold-out crowd of 5,000 screaming fans, 16 fighters entered the octagon to test their mettle amidst fireworks, lights and a thundering soundtrack.

Two preliminary bouts started things off. Middleweights (170 pounds to 199 pounds) Curtis Stout and Phil Baroni fought to a decision after two five-minute rounds, with Baroni getting the nod for aggressiveness. Lightweight (169 pounds and under) Sean Sherk defeated Tiki Ghosen when Ghosen was forced to quit at four minutes and 47 seconds into round two because of a dislocated shoulder.

The main card began with heavyweight (200 pounds and over) Bobby Hoffman taking on Mark Robinson. Robinson was hyped as being an experienced grappler and possessing great strength, whereas Hoffman was said to rely mainly on his striking skills. The massive Robinson immediately pushed Hoffman against the fence and seemed to be waiting for an opening. When Hoffman cleared some space, he was able to deliver a forearm to Robinson's temple that dropped him at three minutes and 27 seconds into the first round. Hoffman urged Robinson to "Go lift some more weights!" during his post-fight interview.

Elvis Sinosic made his UFC debut in the middleweight division, taking on veteran Jeremy Horn. Fans expected Horn's experience to be the deciding factor in the bout, but Sinosic shocked naysayers by absorbing a few strikes and then catching Horn in a triangle choke that turned into an armbar two minutes and 59 seconds into the first round.

More heavyweight action followed, and it was considered by many to be the best match of the night: Pedro Rizzo took on Josh Barnett. Barnett, undefeated coming into the cage, was expected to find a way around Rizzo's deadly accurate striking ability. To the delight of the crowd, the two decided to exchange punches and kicks for the entire bout. Barnett fought valiantly but succumbed to a knockout blow four minutes and 21 seconds into the second round.

Lightweight Fabiano Iha continued his winning streak with a quick armbar victory over Phil Johns one minute 47 seconds into their bout.

In the co-main event, Jens Pulver and Kaoru Uno fought for the newly created bantamweight (155 pounds

Continued on page 20

Tito Ortiz continued his winning ways at the Ultimate Fighting Championship XXX in Atlantic City, New Jersey.



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Continued from page 16

blackbelttimes

and under) title. The skill level of the two fighters was close, and neither was able to launch an effective attack on the other. Pulver was able to defend against Uno's choke attempts but could not catch the Japanese fighter standing up. Uno found himself backpedaling numerous times to regain his composure. A five-round decision went to an emotional Pulver, who dedicated his fight to a recently deceased friend.

In the main event, middleweight champ Tito Ortiz took on challenger Evan Tanner. The crowd roared its approval as Ortiz came out to a musical track by Limp Bizkit. The former collegiate wrestler looked prepared to steamroll whomever was put in front of him. Unfortunately for Tanner, that look of determination was no act. As soon as referee "Big" John McCarthy urged the fighters to engage, Ortiz clinched with Tanner and slammed him on his back. The force of the blow against his head knocked Tanner out immediately, and Ortiz delivered two punches before he realized the outcome. Afterward, an elated Ortiz sat atop the octagon fence and fed off the crowd's energy; his title defense against a tough opponent had taken a mere 30 seconds. With Zuffa's continued promotion, Ortiz is poised to become

Continued on page 116

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Spry presents the techniques clearly and professionally. His high-quality videos show each technique repeatedly from different angles and in slow motion. The tapes offer an excellent study guide for kenpo students as well as for practitioners of other arts who wish to supplement their skills with kenpo self-defense. Spry has a clear and effective delivery and could have a career as a motivational speaker. I tried several of the techniques presented, and I was able to understand them well enough to teach them to some of my own students, just from the tapes.

American Kenpo is especially valuable for novices who do not have access to a good martial arts school. Each

tape lists for \$29.95. For more information, call (714) 901-2457 or visit <http://www.kenpoamerica.com>.

—Rick Robinson

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The CQD is so large you probably would not want to carry it in your pocket, and you don't have to because it comes with a nylon or leather belt case. All I know is that if I were a cop or a Green Beret, I'd strap one of these on my belt in a heartbeat. And although I probably wouldn't get away with trying that in urban SoCal, you can bet the Duane Dieter CQD will



be attached to my pack the next time I head for the backcountry.

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—Robert W. Young

Continued on page 130

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Kazushi Sakuraba and the Takada Dojo, Part 2

(Part one of this essay appeared in the May 2001 issue of *Black Belt*.)

Right now, the Takada Dojo is one of the hubs of the no-holds-barred-fighting scene. The home of popular Japanese pro wrestlers and NHB fighters like Nobuhiko Takada, Daijiro Matsui and Naoki Sano, it is best known for producing Brazilian *jujutsu*'s most frustrating opponent, Kazushi Sakuraba.

The Takada Dojo was founded in 1998 by Takada, a big-time wrestler. He is best known outside Japan for his widely publicized fights with Rickson Gracie. Although he lost both matches, he helped raise NHB fighting to a new level by bringing his celebrity status to the ring. Furthermore, he has won the respect of Japanese fans for taking on tough opponents. Takada may not always win, but you can forgive him when you see the list of his opponents: Rickson Gracie, Royce Gracie, Mark Kerr, Mark Coleman (whom Takada beat), Igor Vovchanchin and heavyweight boxer Trevor Berbick (whom he also beat).

The dojo sits in an inconspicuous part of west Tokyo called Koyama. As you walk to it, you pass *pachinko* parlors, food mongers, girlie bars and a host of small stores, all tightly packed together. After about three blocks and

a few turns, there it is: a little office at ground level above a big basement gym.

The Takada Dojo bills itself as a pro-wrestling gym. In fact, part of its merchandising is selling T-shirts of Takada with cartoon bubbles above his head insisting he is a pro wrestler above all other things. Pro-wrestling gym it may be, but that means something very different in Japan.

Over here, there is no sharp distinction between pro fighters and sports entertainers. I don't think fight fans in the United States really want or expect Hulk Hogan or Bret Hart to fight guys like Royce Gracie or Mike Tyson, but that would be the American equivalent of what Takada and his team are doing—which makes Sakuraba's success all the more astonishing.

While Takada's school is a pro-wrestling gym, it's not just a place where you learn to do pile-drivers and back flips off the top rope. Rather, it's a fighting gym that follows Takada's ideal of being a total fighter and features aerobics and weight training, as well as an impressive list of instructors in boxing, kickboxing, amateur wrestling and submission wrestling. Former Japanese lightweight champion Toshikatsu Suzuki teaches boxing there; and Kenichi Sato, a current welterweight kickboxing and Shidokan tournament champion, teaches striking. But the grappling instructors are the reason most people seek out the school.

The main wrestling instructors are the fighters, including Pride and King of the Cage veteran Daijiro Matsui, Naoki Sano—who is famous for his fights with Carlos Newton and Royler Gracie—and, of course, Sakuraba. They teach a combination of freestyle, Greco-Roman and submission-wrestling techniques, but the best thing about these fighter/instructors is that they are always there. Unlike some gyms where you may see the big names once in a blue moon, teen-agers who want to be the next generation of fighters get to roll with Sakuraba every Sunday.

One final note: This month they announced that former Team Kerr fighter and *jujutsu* phenom Ricco Rodriguez had joined the roster of Takada Dojo fighters. At 23, Rodriguez is already a Pride veteran and a King of the Cage heavyweight champ. So the future looks bright for this gym. With the collective experience of their current fighters, the almost magical ability of Sakuraba and the power of a young Rodriguez, the Takada Dojo is set to become a no-holds-barred powerhouse.

Kazushi Sakuraba (rear) and Daijiro Matsui are two of the popular fighters who train at the Takada Dojo in western Tokyo.



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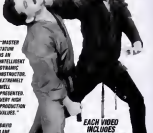
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state of taekwondo

by Floyd Burk

4 Ways to Improve Your Poomsae

When summer arrives, tournament circuits across the United States will shift into high gear and *poomsae* or *hyung* (forms) competitors will begin establishing themselves in the point standings of their respective divisions. As summer turns to fall, the final stretch will begin for those at the top of the pack to either pull ahead or make it a fight to the finish.

Whether you are making a run for a championship or just want to improve last year's results, you still have time to work the bugs out of a newly learned form or give your old one a tune-up. So throw on your *dobok* (uniform), head to your *dojang* (training hall) and get busy working on the following essentials that will help you when tournament season gets into full swing.

- The first thing to clean up is your line of attack because nothing will spoil a good form as much as erratic up-and-down movements during an attack or while changing stances. The proper line of attack can be maintained by keeping the top of your head from moving more than two inches up or down; keeping your head level is optimal.

It is appropriate to rise out of the attack line and use your upper torso as a counter-balance while performing certain kicking sequences and when executing movements that demonstrate specific balancing skills. However, the up-and-down movement and leaning of your head and body should be minimized as you go from stance to stance—especially when doing the punching and blocking sequences. Work on your form until you can consistently

maintain the proper mechanics. To check your progress, use a large mirror to observe yourself or have someone record your performance with a video camera.

- Body alignment goes hand-in-hand with line of attack because judges look at these elements in tandem when they evaluate stances, stability, strength and other basic aspects of self-mastery. Do your form many times and focus on keeping your head, shoulders and trunk centered over your hips. Some instructors say you should imagine that a steel rod runs from the top of your head straight through your body and down to the ground. You will find that when you keep your body correctly aligned, it will be

easier to maintain the proper line of attack.

- Another way to avoid getting a low score is to overcome the "wandering hand" syndrome, in which your mitts move around as though they have no specific place to be. From the beginning to the end of your routine, your hands should have something specific to do. For example, if you are punching or blocking with one hand, the other should be positioned as a guard or held near your hip. You should never let it just hang there or stick out to the side.

When you do spin kicks or aerial techniques, you may have to swing your arms to help create or control your momentum. However, once the move is done, your hands should go back to doing a strike or being in the correct blocking position. Your peripheral vision will help you check that your hands are staying where they belong.

- Well-controlled changes

Tournament champs like Kenn Firestone know the importance of having a precise line of attack and proper body alignment while executing a form in competition.



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Ultimate Goal of Karate Training

If the subject of the best *karateka* (karate practitioner) in the world today were brought up, how long would the discussion go on before Hirokazu Kanazawa was mentioned? His name is instantly familiar to any serious martial artist and conjures up a sense of respect that borders on awe—especially among those who have seen him in person. Kanazawa, a 10th-degree black belt and chief of Shotokan Karate International, is unquestionably one of the world's most skilled practitioners.

Kanazawa began his training with the Japan Karate Association after World War II. His seniors and teachers included Hidetaka Nishiyama, Teruyuki Okazaki and the late Masatoshi Nakayama. In 1967, Kanazawa entered the All-Japan Karate Championships; despite the fact that he had a broken hand and had never even trained in free sparring for competition, he won. His tournament record has never been equaled, leading *Black Belt* in 1983 to label him the greatest karate fighter of all time. Kanazawa was among the first generation of *karateka* to graduate from the fabled Japan Karate Association instructors' training program. Since then, he has taught his art on every populated continent in the world and oversees the karate education of hundreds of thousands of students globally.

Kanazawa did not reach this level of expertise easily. During his early training, he punched and kicked in endless repetition, day after day, year after year, until his body was reduced to a supple mass of sinewy armor. Today, even his simplest movements reveal his extraordinary level of skill. He sometimes gives the impression that he's able to glide above the ground in fluid motion and then, at the focus of a technique, he looks to be rooted inseparably from it. The force of his kicks reverberates in the air around him.

By any standards, Kanazawa is a formidably strong man. He possesses the physical strength for which our culture has always afforded respect. Just as famous athletes inspire their fans and followers,

Kanazawa and the other *budo* (martial way) experts are a source of admiration and emulation for American martial artists. Those who have trained with *sensei* at Kanazawa's level will tell you that it is easy to become mesmerized by that kind of strength. They come to accept the idea that it is a strength that is, for all practical purposes, invincible.

Traditional karate training, however, does not follow the same regimen as that of sports. Nor are its goals similar. Yes, *karateka* try very hard to make their muscles more efficient and improve their cardiovascular endurance; in short, they work just like any athlete to be stronger. But far more important to the *karateka* is the development of inner strength, or *damashi*.

Budo no damashi, the "spirit of the martial ways," is something that transcends the limited capabilities of the body. It is the part of the *karateka's* personality that is not immediately evident, the part that is molded by the long hours spent practicing the basics and fortifying the spirit, and by the even longer hours spent learning an advanced *kata* (form) that will take a decade of work before he even

The loftiest goal of karate training is not the development of a powerful reverse punch or front kick; rather, it is the cultivation of inner strength.



begins to understand its movements. *Damashi* is nurtured by the courage necessary to face a vastly superior opponent in a match—not with the hope of winning but of gaining some insight from the encounter. It is a refined sort of toughness that cannot be acquired through cursing at a football coach or a martial arts teacher. Rather, *damashi* is an attribute attained through an intensely individual commitment to the martial way, the ultimate aim of which is the perfection of the self. In talented and dedicated practitioners, *damashi* eventually spills over from their practice and influences their everyday life, allowing them to successfully meet the challenges of life with the same calm determination with which they approach similar experiences in the dojo.

Damashi is a subtle

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Dave Menne Triumphs in Kuwait

Dave Menne speaks softly and carries a big stick. In a business where stars with fancy clothes and smack talk come and go, Menne has built a solid reputation as a quiet yet formidable competitor. He is equally skilled on his feet and on the ground, but his ability to make adjustments on the firing line is truly that of a "ring general." Not one to brag or stir up animosity, Menne toiled away in semi-obscurity until recently, when he won the very tough Kuwait Shidokan Jitsu



Dave Menne (right, with columnist Stephen Quadros) recently won the eight-man tournament portion of the Kuwait Shidokan Jitsu Warriors War 1.

Warriors War 1 eight-man mixed-martial arts tournament. There is no question that he had the toughest draw that night, but having won the Hook 'n' Shoot lightweight championship in the United States has made him a veteran of MMA tournaments. Additionally, his experiences with some of the best fighters in the business—he defeated Jose "Pele" Landi Jons, Dennis Hallman (the man who twice defeated top lightweight Matt Hughes), Fabiano Iha, Laverne Clark and Brazilian-jujutsu sensation Roberto Traven—could only have boosted his confidence. When Black Belt caught up with Menne the day after the Kuwait show, the generally reserved gent was ready to discuss the tournament and the MMA fight business in general.

Black Belt: Describe the Kuwait tournament.

Dave Menne: Everybody's hungry, everybody wants to win. It's an incredible event to be invited to. Some of the side activity left a little to be desired.

BB: Could you elaborate on the "side activity"?

Menne: Not knowing if we're going to weigh in. Ultimately not really having a weigh-in. Them not telling the other fighters that there wasn't going to be a weigh-in until the day of the show. They had to know a little bit beforehand whether they wanted to have one or not. They're making some fighters watch their weight when there are other guys who are considerably bigger than anyone else in the tournament that aren't even trying to watch their weight. But such is life.

BB: You and Matt Hughes arrived two days before the

event. You probably wished you had more time to adjust after the long flight. Did that have any effect on you?

Menne: It could have. We were all dragging. Matt and I were sleeping in the locker room an hour before the fight. Before that I was completely out of it. I by no means had adjusted. The first fight [against jujutsu-stylist Carlos Newton] was kind of hellish because of that. I was bumming because of the jet lag. My body shut down at 7 o'clock, and I

desperately wanted to sleep. Your body wants sleep, but you've got to go out and fight three of the best guys in the world. I don't think [that] should ever happen. I think we should all be flown in three days before, at least. Especially in a no-holds-barred tournament with this caliber of fighters. I think the only one who had a decent experience was Kareem Barkalae.

BB: Barkalae was reportedly here a week and a half before the tournament and was the heaviest fighter in the show. Do you believe that played an important role in his showing yesterday? (Barkalae made it to the finals, where he lost a close decision to Menne.)

Menne: I think it did. I mean, after a week and a half, you're fresh and you've had regular sleep. He had a distinct advantage. Plus he had 10 to 15 pounds on all of us. That wouldn't happen in the Ultimate Fighting Championship unless the fighters agreed to it. They tried to slide him in. I don't really know what to say except to tell you the truth. We scramble to save our careers, there's not a lot of money in the sport and we don't get half the respect we probably should. It would be nice if people gave world-class fighters the respect they deserve. The fact is, we're all putting our [butt] on the line. People don't realize what it takes to get in the ring, the razor's edge you are dancing on the whole time. Two days before the fight, the pressure comes: "If I lose this one, am I ever going to get a fight again? Is my career done?" All the time and effort you put in to prepare and it comes down to 10 minutes in the ring. If you slip up for one

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highrisk

In Defense of Basic Concepts

Black Belt received a load of letters from readers who challenged Jim Wagner's recommendation that students train in various martial arts for only short periods of time (February 2001 issue). In this installment of High Risk, Wagner addresses one of those letters.

Letter: Competent practitioners of jujutsu, judo and other arts spend many years learning their skills. I don't think six months is enough to learn much. It may be OK from an intellectual standpoint, but it takes a lot longer to teach your body how to move properly.

Most people get into the martial arts to learn how to defend themselves, not to become an expert. My column was written for people who need to be well-rounded fighters in a short period of time.

When I went to boot camp in the Army at age 18, the training lasted only eight weeks. But that was enough time to learn the basic skills needed to wage war: shooting an M-16, throwing a grenade, launching a LAW rocket, etc. Granted, when I got out of boot camp I was no Green Beret—that takes much more training—but it was enough time for me to get the basic concepts down. Then the Army sent me to Advanced Individual Training to learn new skills to add to my basic skills.

It only took 21 weeks to go through the police academy. I was no Rambo, but I knew enough to hit the streets two days later. SWAT school took only one week, sniper school only one week, Air Assault school only one week—I could go on. The point is, there are not that many moves in real combat. I've studied the martial arts for 24 years and trained in karate, kung fu, jujutsu, judo, aikido, taekwondo, kali, Greco-Roman wrestling, Thai kickboxing, jeet kune do, fencing, savate, American boxing, kempo, tai chi and other styles. But every time I get into a real fight—and I'm talking about life-and-death situations—I've always relied on basic techniques such as the jab, cross, hook, uppercut, low front kick, wrestling

takedown, knee thrust and throat grab. So do most people. That's because you're too scared to try something that doesn't have a 100-percent chance of working. When a person's life is on the line, everyone uses gross-motor skills. I have yet to see a martial artist use fine-motor skills—which is 90 percent of what is being taught commercially—in a real fight.

If I threw you into a boxing school, how long would it take you to learn the basics that you'd need to defend yourself in a real fight? Once you had the jab, cross, hook, bob and weave, and some footwork down, it should not take you that long. True, you may not be ready for a Golden Gloves match, but if push came to shove in a real fight, you'd have the basics down after six months of training.

Or, let's say a woman you care about—your mom, wife, daughter or girlfriend—was going to face a violent rapist or murderer in six months, and you had to prepare her to save her life. Would you have her just study kali for all that time? No. You'd get her into the most aggressive rape-pre-

vention course you could find, followed by a Navy SEAL knife class, a SWAT-style pistol class, a visit to a prison to condition her for facing criminals, all followed by a class that teaches survival tactics such as eye gouging, throat ripping and groin smashing. Well, that's no different from my recommendation to grab the best techniques from the best arts out there.

If you want to be a well-rounded fighter in a short period of time, you must move around fairly rapidly to draw from the best styles. You might even be able to cram all that learning into one week if you had to. You know why? Because you'd have to learn only the techniques that would guarantee your survival. How you actually use them in combat is up to you, but first you need to know what those moves are.

About the author: Jim Wagner is a Southern California-based police officer who trains military and law-enforcement personnel around the world. For seminar information, visit <http://www.wararts.com>.



Law-enforcement and military personnel are among those who need to learn how to fight as quickly as possible, says Jim Wagner (bottom). They do not have time to become experts in any one art.

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beyond technique

by Kathy Long

When Ring Tactics Don't Work

The martial arts skills you practice in the ring can affect your ability to successfully defend yourself against an assailant on the street. If you train in a realistic way you're more likely to fight that way, and you will therefore stand a better chance of protecting yourself during an altercation. Some martial arts are geared toward this kind of fighting, such as *san soo kung fu*, *jeet kune do*, *hapkido*, a few Japanese arts, some versions of *aikido* and *kali*, and judo. Others are not.

Although having some martial arts skills is better than having none at all, many established styles have serious drawbacks when it comes to real self-defense. My comments on them follow:

- Sport karate teaches you flexibility, timing and sometimes good footwork, but it doesn't train you to defend yourself on the street. First, point fighters are taught to focus on a general target; they learn to kick at the head rather than at a more accessible vital spot, and they are forced to practice and train with light contact, barely touching each other. Furthermore, they are not taught to strike a specific target such as the eyes, the bottom of the nose or the chin. (Obviously, the eyes are a very specific target, and striking them requires the fighter to use a specific weapon, the finger, which isn't done in sport karate.)

Second, point fighters are taught to pull their punches before they actually hit their target. The problem with that is if you train to not make contact with your target in the ring, you are likely to miss it in a real fight. If the attacker is mean and aggressive, he'll just bowl you over.

Third, point fighters are not taught how to use the proper hand and foot strikes for true self-defense. Instead, they learn how to score.

- Kickboxing in general can give a person a better chance at successfully defending himself than a point fighter or

unskilled person will have. That's because kickboxers have learned how to kick with power—especially to the legs, groin and knees. Also, they are used to having punches and kicks come at them, so they are less likely to be as panicky in a fight and would probably use the techniques they know to defend themselves.

But the human hand is too fragile to depend on for self-defense. It is perfect for doing delicate tasks such as holding a scalpel, manipulating a pen and dabbing with a paintbrush—but not punching a skull. That's why boxers wrap their hands and wear gloves: to protect their bones. On the street and without such protection, a kickboxer risks breaking his or her hand whenever a hard part of the assailant's body is struck.

- Grappling and no-holds-barred fighting may be popular, but going to the ground is the ultimate sacrifice because it puts your own safety at risk. True, you can dislocate an attacker's shoulder or break his elbow, leg or ankle. You may even choke him out. If he doesn't know anything

Kathy Long (right) says that when it comes to self-defense, sport karate fails because it does not teach students the open-hand strikes that work best on the street.

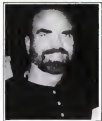


about ground fighting, there's no question that if you're a good grappler, you can clean house. But even if you're a superb grappler, you stand a chance of getting beat up or even killed while you're fighting on the ground if the assailant's buddies show up.

Until you've actually been in a confrontation, you won't know what you will do and how you will react, or even if you've actually got what it takes to protect yourself. A self-defense mind-set is definitely instrumental in determining the outcome of a fight, but if you have been training to pull your kicks in the dojo (training hall), punch your opponent's head in the ring or throw yourself to the ground in a tournament, don't expect to prevail on the street. ✖

About the author: Kathy Long is a five-time kickboxing champion and a member of the Black Belt Hall of Fame.

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- Always teach and practice in private, never let ONE guy see secrets. Chinese boxing.
- Speed is the most important key to winning a fight. Yang Jeng Ming.
- The man who KILLED the sport by being the no one son. Yang Lu Chan
- Old SECRET: Should always be released to allow for speed. Kyo.
- Spring like a panther and DON'T give him a chance. Ho Kama
- With only strong punch you CAN'T touch! Speed is essential! Masters
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Where Does Kenpo Fit In?

Ln the past few years, as I've taken an increasingly active role in Chinese martial arts academia, I find myself dealing with more and more questions from the public about *kenpo* karate. The martial art created by the late Edmund Kealoha Parker is fertile ground for controversy regarding lineage. Some claim it is a descendant of the Chinese arts, while others call it a purely American invention. Still others regard it as a hodgepodge of pan-Asian martial arts techniques thrown together to fit an audience that lacked the ability to remain loyal to one system.

Whatever the case may be, there's no denying the popularity of Parker's *kenpo* by virtue of the sheer number of imitators that it has spawned since he began teaching on the United States mainland. The following are some streamlined "facts" about *kenpo*'s history as handed down by the forefathers of the art. Take them as you may and make your own decisions.

Kenpo's modern history began with the late James Mitose, an expert in *kosho shorei-ryu kenpo*. When he relocated from Japan to Hawaii, he taught a local named William K.S. Chow. Chow, who later became known as "Professor Chow" or "Thunderbolt" for his remarkable strikes, taught his art to a young mixed-blood Hawaiian named Ed Parker. When Parker came to the United States mainland, he made some refinements and produced the highly scientific art he christened "*kenpo* karate." The rest, as they say, is history. Difficulty arises in trying to ascertain the historical lineage prior to Mitose. Since there is little evidence to verify any link from the traditional Chinese martial arts to *kosho shorei-*

ryu kenpo, we can only speculate about *kenpo*'s origins.

The rest of *kenpo*'s identity might best be decided by the actions of the men who forged its greatness. If you look at the International *Kenpo* Karate Association patch, the Chinese characters for *kenpo* karate are *chuan fa, tang shou*, which literally means "fist method, Chinese (Tang dynasty) hand." It is well-known that Parker had many acquaintances within the Chinese martial arts community. Indeed, Parker himself is credited with bringing Bruce Lee into the spotlight.

One of my teachers, Daniel K. Lee, studied with Parker prior to becoming a student of Bruce Lee. He once told me that Parker always felt an affinity for the Chinese systems. In addition, Tommy Chavies, one of Parker's senior-most instructors at his Pasadena studio, told me that Parker went by the title of *sifu*, a traditional Chinese word

for "master," instead of the Japanese equivalent of *sensei*. And at one of the last Long Beach Internationals I attended, I was amazed that the *kenpo* black belts were by and large performing their renditions of traditional southern Chinese forms, like *fu hok syeung ying* and *gung jee fook fu kuen* from the *hung gar kung fu* system.

So does that mean *kenpo* is a Chinese system? If you've read the evidence I've listed above, it might seem like I'm trying to argue that it is. But think again. The Japanese word for "bread" is *pan*, and the Korean equivalent is *bbang*. But both cultures derived that word from the Portuguese, who introduced bread making to Japan a couple centuries ago. I'm using this analogy because some Japanese and Koreans mistakenly think their words

Continued on page 106



Ed Parker (left) had close ties to the Chinese martial arts community and preferred to be called *sifu*, the Chinese term for "master."

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All the substances you consume to maintain your health or enhance your physical performance while you practice the martial arts can be classified into five categories: water, protein, carbohydrates, fat and vitamins/minerals. These five elements are the main working parts of a machine called "sports nutrition," and each one must be understood if they are to work together to create the most effective, smooth-running, trouble-free machine possible—namely, a fitter, healthier athlete.

The following are some beginner-friendly notes about the importance of each component. They are not presented in any particular order since all are equally important and work together to achieve maximum results.

- Water is the single most important nutrient in your body, much like oil in an engine. It is essential to every physiological process and makes up nearly 75 percent of your total structure. The foundation of sports nutrition, water is crucial to your being able to perform well during and recover from training and competition. Indeed, if you do not drink enough water every day, optimal health and physical capacity will never be attained.

Pay attention to the amount of water you drink each day. Make it your primary beverage and imbibe freely all day long, especially between meals. Also make sure you drink plenty prior to, during and after training.

- Protein forms the building blocks of your tissues. Consuming high-quality protein is essential for healthy skin, muscle tone, preservation of lean mass, and opti-

mization of strength and recovery. While often neglected in many fad diets, it should be one of the most important components in your program. Lean fish, chicken, beef, turkey, venison, egg whites, whey and soy products are great sources of protein. Try to consume them at least four times a day, with the amount depending on your sex, size and training goals.

- Carbohydrates provide the primary fuel for your body and all its cells. They are essential for athletic performance, recovery, and overall health and vitality. Complex carbohydrates—particularly unprocessed foods such as oats, brown rice, potatoes, beans, whole-grain bread and pasta, and fresh fruit—that are low in simple sugars are the best source of this nutrient. Consume carbs with your protein and avoid the processed variety, which have a high percentage of sugar and saturated fat.

- Fat, in minor quantities, is necessary for your body to stay healthy, but you should nevertheless try to minimize your intake. Generally, you consume more fat than you think because a lot is hidden in foods and not identified on the label. Therefore, you should select only very low-fat foods to be a leaner, healthier martial artist.

- Vitamins and minerals are absolutely essential to your health and performance, and they help your body function at maximum efficiency. Because they act in concert with the other components, even minute deficiencies can have profound implications on your performance and overall health. Therefore, you should take a high-quality multivitamin/mineral and eat as many unprocessed, nutrient-dense foods as possible.

Becoming familiar with these five basic components is the first step in implementing a successful sports-nutrition program no matter what level your martial arts skills are at. ✕

A steady supply of quality carbohydrates is essential to fuel the body of any martial artist who trains at maximum intensity.



About the author: Pat Pollock is a certified strength and conditioning specialist, personal trainer and Thai boxing instructor based in Jacobsburg, Ohio.

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fullcontact

by Bill Wallace

Fighting Styles Shouldn't Mix in the Ring

Many years ago there was a match in which a kickboxer fought a Thai boxer. In the first round, the kickboxer beat the daylights out of the Thai boxer. Then in the second, third and fourth rounds, the Thai boxer came back and beat the crap out of the kickboxer—basically because of the rules.

The kickboxer didn't like kicking below the waist simply because the whole purpose of kicking below the waist is to damage the legs so a guy can't kick—or walk or stand. It's not to score points because you don't score points with leg kicks.

I was one of the judges at the fight. We decided that knee techniques were allowed as long as you didn't grab the opponent when you used them. Leg kicks were allowed; groin kicks and elbow techniques were not. Everything else was allowed, which is fine as long as you and I are just sitting here talking about it.

But then we told the competitors, "This is what you can and can't do." Then those guys had to put our rules into use, and things changed. If you're a Thai boxer who is used to kicking any part of your opponent's body, suddenly half the things you normally do are illegal. Meanwhile, a kickboxer can still use all his techniques.

Thai boxers are not used to kickboxing rules. They're going to do what comes instinctively to them, which means they say: "Ah, there's a leg. I think I'm going to kick it!" You can't say the Thai cheated in the fight. He threw a couple illegal shots—an elbow to the head and a stomping kick—but everything else he did was legal in Thai boxing.

The problem lies in having a person from one discipline fight a person from another discipline. Plus, we can't just decide there are some things you can do and some things you can't do and figure that makes it legal. That's like having a football game and telling the quarterback he can only throw the ball one down on every series. It's like telling Muhammad Ali he can't jab. If you take away a guy's techniques, you cripple him in a fight.

A fighter from one discipline should not even think about competing against a fighter from another discipline. The story goes that a good boxer will beat a karate person. I agree with that. First of all, a boxer is used to fighting in close. He's used to getting hit—often. He's used to trading punches with a guy. The first thing a karate person is taught to do is block; he doesn't want to get hit. A boxer is taught to take it and punch back. He's used to the contact; a karate person is not.

The first time there was an organized bout between a boxer and a karate person, the boxer beat the guy because the karate person was not used to having rules. The rules said, "You can't kick below the waist." That kills half the karate person's weapons. If you're right on top of me, how am I going to trade punches with you if I'm not a boxer? A karate person does not have an in-close punch; he needs distance. But let a boxer get in close with that uppercut and he'll kill you. The systems just aren't compatible; they just don't work together in the ring. They're like oil and water; they don't mix.

Let a karate person fight a boxer where there are no rules, and the fight won't last 30 seconds. A good front or side kick to the knee would ruin a lot of fighters. Fingers

to the eyes would end the fight pretty quickly. Karate techniques like the backfist, ridgehand and reverse punch are devastating when done with bare hands.

Different disciplines should stay within themselves and not try to mix in competition. But in the martial arts, the kickboxers think they can beat the Thai boxers, and *pentjak silat* stylists think they can beat savate practitioners—and they're all wrong. If you mix styles, you have to change the rules, and you screw things up for the fighters so that nothing is instinctive anymore. ✕

About the author: Bill Wallace is a former kickboxing champion and Black Belt Hall of Fame member who now teaches seminars around the world. To contact him, visit <http://www.Superfoot.com>.

When practitioners of different arts meet in the ring, the rules always favor one person and hinder the other, says Bill Wallace. (For illustrative purposes, kickboxer Peter Aerts (left) is shown training with no-holds-barred fighter Bas Rutten.)



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CENTURY

ALEX GONG



Picking the Brain of a Champion to Help You Become a Better Kickboxer

**by Sara Fogan and
Robert W. Young**

He's been called the most precise technician in the sport of *muay Thai*. He's been dubbed "F-14" because of his uncanny ability to swoop down like a phantom out of the night sky and deliver an incredible amount of destruction on whatever target he selects. He's only 27 years old, but he already holds national and international kickboxing titles—and his career is showing no signs of slowing.

His name is Alex Gong. If you haven't seen this 6-foot, 159-pound dynamo in action, check out the upcoming K-1 events in Las Vegas on May 5 and again in August

and Muay Thai



2001. Or try to borrow a tape of his bout at the K-1 USA Championship 2000 held in Vegas last August.

But it's not so much the career of Alex Gong that concerns us here. Rather, it is the techniques and strategies he used to punch and kick his way to the top.

Stick to the Basics

Before he stepped into the muay Thai world in 1993, Gong trained in *tai chi chuan*, *aikido*, *taekwondo*, bare-knuckle karate and judo. As he was exposed to the hundreds of traditional techniques those arts teach, an idea started forming in his mind: Why not seek out a style that is composed of a few proven strikes that can be used in a variety of situations?

"When I was finally introduced to muay Thai, I realized that this is what I'd been working toward and I knew I had found the right style," says Gong, who trained in Thailand with Apideh Sit Hirum, the man who was named Muay Thai Fighter of the Century by the king of Thailand. "Fighting is about evolution, and in muay Thai, you're constantly fighting and testing. It's the only true, constantly battle-tested style out there.



Muay Thai expert Alex Gong (left) faces his opponent (1).

When the opponent launches a right cross, Gong evades to the outside (2). He then sends a left uppercut into the other man's chin to make his weight move backward (3). Gong finishes the sequence with a roundhouse kick into his thigh (4).



"Muay Thai is a very simple art; there's not a lot of techniques," he continues. Once you have mastered the basic kicks and punches, he adds, it's time to focus on what's really important: moving, power, timing and defense.

Gong knows the truth of that statement not only from the time he's put in as president and head coach of the Fairtex USA muay Thai team, but also from the time he's spent on the road visiting camps and watching bouts. "I go to amateur and professional fights all over the country, and I know that if more fighters just had a better foundation of basics, they'd be much more successful," he says.

Kick the Body

The primary weapon of muay Thai is the roundhouse kick to the body. "It is one of the easiest strikes to land, and you kick with your shin, so it's very powerful and effective," says Gong, who currently trains in San Francisco with Phicheat Arunleung Ganyao. "You have so much power because you put your whole body into it. Behind your leg, your hip and your shoulder are driving forward into the target. You don't just kick the target;



Alex Gong (left) and his opponent square off (1). Gong repositions himself as if he is going to execute a right-leg roundhouse kick, causing the opponent to block (2). Gong then pushes his right shoulder to make him place his raised foot back on the ground (3). That momentary stability prevents the opponent from being able to stop Gong's roundhouse kick to the thigh (4).

you kick *through* the target.

"Too often martial artists kick forward but let their body move backward, especially with the side kick and roundhouse kick," he says. "If you do that, where are your power and inertia going? They're not going into the target where they should be."

If you perform the roundhouse kick properly and turn into your target, your shoulder will be positioned between your chin and your opponent's line of fire, Gong says, and that will afford you some protection from a punch.

"If you step forward to do a roundhouse to your opponent's body, you have to be careful not to step straight into the centerline of fire," he says. "That's why, when you step over to kick, your footwork is so important. If you step out at a 45-degree angle to throw a right kick to his body, your right shoulder will be to the outside of his right shoulder. Then his right punch will go right over your shoulder, not right into your nose."

Another reason Thai boxers favor the roundhouse kick is that it forces their opponent to react with more defensive movement, Gong says. "He's got to work harder to stop it. He's got to raise his leg higher and adjust his body more so than with any other attack you can deliver."

Because the kick makes contact with the lower part of your shin, you can hit your opponent while maintaining a relatively safe distance from his hands, he says. "When you're kicking at full-body length, it's very difficult for him to land a shot to your face."

Practicing body kicks also helps you develop better footwork, and in muay

set him up for a knockout technique, he says. Because it may not finish him off, you have to think about protecting your face during and after the action—and fortunately, that's relatively easy to do. "You can use your knees to attack without giving up too much vulnerability," Gong says. "When you punch somebody, he can punch you, too; but with knee shots, you can keep your head protected."

The knee thrust derives its phenomenal power from physics: You use an unprotected part of your body to strike an unprotected part of his body—usually his gut or solar plexus—in a straight line, Gong says. "And a lot of times, you apply this technique when people are not backing up but are coming forward. So their forward momentum meets your attacking momentum—I call this 'offensive-defense.'"

Use the Hands

To excel in muay Thai, you need to develop all your main weapons, Gong says, and although the legs are used more than the arms, punching skills should not be neglected.

"Your hands are useful because you can quickly punch somebody in the head, and if you land one hard shot, you may knock him out or set him up for a knockout blow," he says. "Your kicks set up your punches initially, and then your punches can set up your kicks—but that's not to say you should rely on one more than the other."

First, you should work on mastering your straight punches, Gong says. Understand how to do them and how to defend against them, he advises.

"I like to use a lot of same-side at-

Thai footwork is everything. "If you become better on your feet and have that primary weapon, everything else will follow," Gong says.

Drive in the Knee

The straight knee thrust is another mainstay of muay Thai. It is usually executed when your opponent is rushing toward you. "It's not necessarily you hitting him or him hitting you, but the two of you hitting each other with your knee smashing into him," Gong explains.

Although the straight knee has the potential of knocking out an opponent, it is usually used to tire him out and



Alex Gong (left) confronts his opponent (1). As the opponent attacks with a straight knee, Gong holds his position and blocks with his left leg, then pushes the other man's right shoulder (2). Next, the muay Thai instructor steps and blasts an elbow into the other man's face (3). Gong then pushes the opponent away (4) before pulling him into a knee thrust (5). He finishes with a roundhouse kick to the head (6).

tacks," he says. "That means you punch with your left hand and kick with your left leg, or you knee with your left leg and punch with your left hand. Same-side attacks don't always leave you vulnerable to that centerline of fire."

The counterpart of the same-side attack is the cross-attack, he says. "You jab with your left hand and kick with

your right, or you punch with your right hand and kick with your left. Those are nice combinations, but as you throw from one side and switch to the other, your body's in the line of fire. Using same-side attacks helps you avoid that."

Overwhelm with Combinations

Gong advises his students to throw

various hand and foot techniques at different parts of their opponent's body to create new opportunities to launch follow-up attacks. Whenever an opponent adjusts to your attack and counters it, he inadvertently creates new opportunities for you to launch

For the Record

He's an actor, he's a businessman, he's a trainer, but more than anything else Alex Gong is a fighter. The following are some of his accomplishments since taking up *muay Thai* in 1993:

- International Sport Karate Association light-middleweight world champion (1999)
- International Sport Karate Association light-middleweight North American champion (1998)
- International Sport Karate Association super-welterweight intercontinental champion (1997)
- World Muay Thai Championship super-welterweight North American champion (1996)
- International Full-Contact Association light-middleweight U.S. national champion, amateur (1995)

—Sara Fogan



another attack, he says. Eventually, this barrage should wear him down enough for you to finish him.

"In muay Thai, you assume that your opponent will block your attacks," he says. "In fact, he may block most of your techniques. So when you kick at his body, you're not necessarily looking to land right into the body but to hit the outside shell. I like to teach the 'wal-



nut philosophy': You have to crack the shell to get to the nut. You hit him on the outside of the shell to make him react. Assuming he can take the shot, he will adjust and fire back, creating opportunities for you to break down his outer shell."



When you are beginning such a walnut-philosophy combination, Gong says, it doesn't matter where your blows land. If you kick his arms, it's good because it can keep him from punching. If he punches simultaneously and you slam your shin into his body, it's good because you can do some damage. If you kick his leg, you may prevent him from raising that limb to block a follow-up kick. If you kick higher and target his head, that's also great, he says, because of the knockout potential.

Formulate a Strategy

When you begin a bout, Gong says, you might feel more comfortable using muay Thai's "boxing" methodology: "When your opponent tries to attack, you get out of the way and counterattack. You're constantly on the move. When he comes to one side of the ring, you move; and when he comes again, you attack."

That mobility-based approach enables you to create openings to inflict damage on your opponent while you protect yourself from his attacks, he adds. But as you expend energy, you may not be as quick to maneuver and counterattack; and that's when many kickboxers switch to the "walking and fighting" methodology.

You basically march forward and defend yourself, Gong says. "You don't move around too much. Your opponent attacks and you block. If he comes in, you kick him. You meet his force and



At the K-1 USA Championship 2000, Alex Gong (left) landed so many blows on the body of opponent Melvin Murray that he was awarded a TKO two minutes 44 seconds into round three.



constantly move forward."

Neither methodology is superior; the "right" one depends on your preference and the situation you are in, he adds.

Winning is about strategy more than anything else, Gong insists. Once you have mastered the basic techniques, you must focus on how and



when you will use them. "You have to find your own internal rhythm, your own balance and your own movement, then apply that knowledge to make your opponent go off his movement. Even if you have only one technique—let's say, a jab—but you have great timing and great strategy, you can make it work.

"My personal fighting style has evolved over the years," Gong continues. "I came into the game with the 'big

Alex Gong (left) watches his opponent for signs of an impending attack (1). As soon as the other man kicks, Gong traps the leg under his left arm (2). He then establishes control of the opponent's balance and delivers a right punch to the chin (3). Next, the muay Thai fighter throws the trapped leg to his right, spinning the opponent counterclockwise (4). He finishes with a roundhouse kick to the back (5).

stick' mentality: Kick him with a big, heavy weapon. And that's a great way to start as a muay Thai fighter. But as I evolved, my timing and combinations got better. I could play with my sense of movement and set my opponent up by sucking him in. Things started changing for me, and I was able to grow as a fighter."

Put in the Time

Gong says the optimal way for any fighter to grow is to adopt a simple philosophy: Every fight you have is like a semester of schooling. Just as each course you take in school focuses on a particular topic, each time you prepare for a bout and actually step into the ring should be viewed as an opportunity to improve a particular part of your performance. "Don't focus on a whole bunch of things," he says. "Instead, you should think, 'I'm gonna make this technique better, and by the end of this training session—which might be 10 weeks of six-hour days—I'm going to have another technique to put in my bag of tricks.'"

You may have a list of skills you would like to master, Gong says, but you must set realistic goals. "For each fight, you should say, 'This is what I'm going to improve.' For each training session, you should think, 'This is what I'm going to accomplish.' That way, you will get better every day. You should focus not on trying to learn a whole bunch of things at the same time, but on learning one or two things very well."

Hero Worship

Muay Thai champion Alex Gong is pounding his opponent in a kickboxing ring in Dallas, Texas. The lights are on, the cameras are rolling and the fans are chanting his name. There's even a referee to regulate the action. If you didn't know any better, you'd swear you were watching a real fight. You're not, but this is even better. It's a scene from "Legends," an upcoming episode of *Walker, Texas Ranger*.

In the show, eight of the world's best kickboxers unite to showcase their ring skills. Each fighter—Bill Wallace, Joe Lewis, Howard Jackson and Don Wilson from the senior generation, and Jean-Claude Leuyer, Danny Steele, Orlando Riviera and Alex Gong from the current generation—will portray himself. The experience, Gong admits, was a bit surreal.

"It's weird doing the fight scenes because you had crowds of people and lights and you're in an arena with a camera on you and a guy in front of you," he says. "You feel like you're fighting, but it's very difficult to act like yourself."

Nonetheless, filming the episode was like taking a vacation, Gong says. "All I did was laugh and joke. And at night, we all hung out like a bunch of fighters that knew each other at a big event. I didn't think I'd have so much fun."

Gong got along well with everyone on the set and even got to do some scenes with Wallace. At one point in the episode, he tells Wallace he's a big fan, and in reality, the sentiment is not far off the mark. "I think it's amazing that somebody like Bill Wallace—20 years after he's retired—is still considered one of the greatest kickers in the world," Gong says. —Sara Fogan

About the author: Sara Fogan is the managing editor of *Black Belt*, and Robert W. Young is the executive editor. For more information about Alex Gong and the *Fairtex* team, visit <http://www.fairtex.com> or send e-mail to alexgong@fairtex.com.



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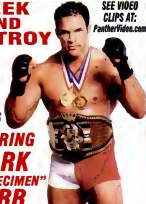
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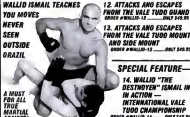
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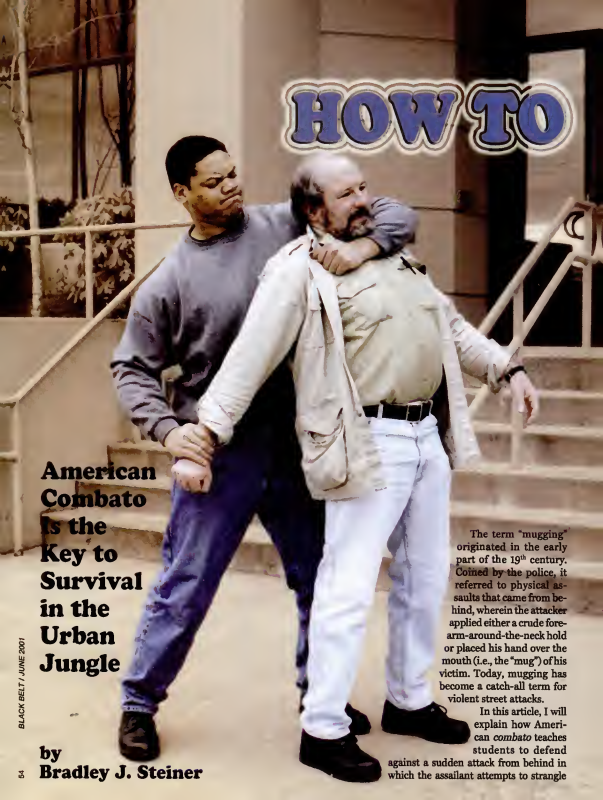
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HOW TO



American Combato Is the Key to Survival in the Urban Jungle

by
Bradley J. Steiner

The term "mugging" originated in the early part of the 19th century. Coined by the police, it referred to physical assaults that came from behind, wherein the attacker applied either a crude forearm-around-the-neck hold or placed his hand over the mouth (i.e., the "mug") of his victim. Today, mugging has become a catch-all term for violent street attacks.

In this article, I will explain how American *combato* teaches students to defend against a sudden attack from behind in which the assailant attempts to strangle

UNMAKE A MUGGER'S DAY

(constrict the flow of blood through the carotid arteries), choke (cut off the air supply), gag and off-balance his victim.

Fundamental Advice

Like any other martial art, American combato is based upon certain core principles. Its doctrine relating to counterattacking (I prefer this designation to "self-defense techniques") holds that:

- You should regard any surprise attack from behind as potentially deadly.
- You should instantaneously apply aggressive counterforce to maximize your chance of surviving.
- You should realize that by definition you will be unprepared to pre-empt a surprise attack. Therefore, you should utilize the principles of jujutsu and go with, rather than

Having a chemical-soaked cloth placed over their nose and mouth will cause most people to panic, thereby inhaling the fumes more quickly. The solution to the problem, says Bradley

Steiner (left), is to immediately stop breathing and counterattack the mugger.



PHOTO BY JANE TRENCE



Counterattack No. 1: The mugger (left) places his left arm around Bradley Steiner's neck (1). Steiner twists his body clockwise as he uses his left hand to grab the mugger's arm and his right hand to deliver a finger jab to the eyes (2). Steiner then chops the assailant's groin (3) until he pulls back far enough for a series of elbow strikes to be delivered (4). When the mugger lets go, the defender moves away and cocks his right arm (5) for a hammerfist to the sternum (6).

windpipe choke.

Your reflexive response will probably be to raise your hands and grasp the mugger's forearm and wrist. Therefore, you should capitalize on that movement and make it more effective by twisting violently in the direction of his force (i.e., in the direction his invading

oppose, the aggressor's force. Let your counterattack grow out of the momentum he generates.

- You should strive to turn the tables as quickly as possible and attack the attacker using the most efficient of offensive barrage you can muster.
- You should always assume that a mugger will try to jerk your body backward to destroy your balance. If he does not, your response is a simple matter of executing back elbow jabs, stomping kicks and groin grabs. However, whether you are off-balanced or not, he poses a deadly threat that should be dealt with accordingly.

Counterattack No. 1

A basic counterattack taught in American combato is designed to be used when a mugger sneaks up from behind and throws his forearm around your neck, then jerks you backward while holding you in a carotid strangle or



Head-lock variation: If the mugger manages to effect a head lock while the defender struggles to free himself, the defender can easily send punches into the other man's groin.



Counterattack No. 2: The mugger (left) restrains Bradley Steiner by seizing his neck and right arm (1). Steiner steps backward to force the assailant to use his strength to resist, then blasts a left elbow into the other man's ribs as often as is necessary to get him to release his hold (2). Once the choking arm is removed, Steiner raises his right foot (3) for a stomp kick to the knee (4). After he places his foot back on the ground, Steiner pivots and sends a chop into the mugger's face (5). He finishes with a side kick to the knee (6).

arm takes as it encircles your neck). As you turn with that momentum, you will end up in a sideways position with your rearmost hand, fingers open, jabbing up into his eyes and your foremost hand seizing his wrist.

The eye jab achieves three immediate objectives: It distracts and disorients the mugger, it injures his eyes if it connects (thus effecting an immediate release of his grip) and it cocks your arm for the next move.

The second your fingers strike, whip that hand downward, chopping into the mugger's crotch. (If possible, grab his testicles and twist them, then turn and follow up with whatever actions may be required.) Plan on repeating the hand chop full force and as rapidly as you can at least three or four times. Your goal is to make the mugger pull away slightly, which he will almost certainly do rather quickly.

Next, begin slamming rearward elbow strikes into the mugger's sternum using the same arm with which you chopped his groin. Repeat the strike with every ounce of strength you can muster, and try to maintain your lead-hand grip on his wrist while you hit.

When the mugger's hands separate (i.e., when he loses

his reinforcing grip on the arm around your neck), shuffle forward and cock your elbowing arm across your own chest. Then swing a full-power hammerfist into his sternum. That should open a door for your escape, but if it does not, follow up as necessary.

Notes

- If your lead hand loses its grip on the mugger's wrist, you can still strike him with a hammerfist or some other more expedient measure—like a side stomp kick to his lead knee, a front kick to his groin or both.
- If your mugger attempts to neutralize your defense by applying a side head lock, you can easily punch his groin, chop his shin, slam double hammerfist blows into his kidney and groin, thrust your fingers into his eyes, rip his head back, and finish by chin-jabbing him, locking a finger choke onto his windpipe or thrusting your knuckles into his throat. Remember that this type of head lock will never be as formidable as one that has been applied outright because the mugger is merely making a desperate effort to retain control.
- If you are pulled to the ground when you twist and turn



Kidnappers frequently place a coat over the head of a woman or child before they drag their victim away (1). The key to escape lies in pivoting in the direction the assailant is applying force (2) and punching his groin until he releases the hold (3).

at the outset of the attack, you will be sideways on top of the mugger. He will be your *futon*, and you will not be choked or strangled. Pound his groin with your fists, then arise and finish him off with your feet until you can escape.

- Remember: Against a real attack, you must utilize the principles and tactics of jujutsu, karate and commando-type unarmed combat. You cannot expect to be able to simply strike back from a braced posture, nor should you anticipate being able to employ the sort of blows you use in sparring.

Counterattack No. 2

A second American-combato counterattack functions when the mugger grabs one of your wrists and places his opposite forearm against your neck or positions that hand over your mouth. Although this attack is a little easier to handle than the first one, it must still be recognized as a deadly assault.

Begin your response by stepping backward as soon as

you feel him grab you. You should move to the side your trapped wrist is on. In effect, you step alongside him, using his strength to brace and balance your body.

As you step back, cock your opposite (free) hand and arm across your chest. Then slam an elbow strike backward into the mugger's ribs. This blow may be repeated several times with a twisting of your body, but normally after a solid hit you should raise the knee of the leg adjacent to the elbowing arm and stomp-kick his knee, shin or foot. Repeat if necessary. His grip cannot block the delivery of the blows; in fact, it facilitates them.

Once his hold has been broken or weakened and your balance and footing are good, step to the side and chop his throat, nose, philtrum or neck with your hand. Escape, or follow up until escape is possible.

Notes

- If you feel a hand over your mouth, it is sometimes useful to bite. Clamp down and retain a clenched-jaw grip on the finger(s) you trap. Then proceed with the rest of your counterattack, allowing his fingers to be broken and lacerated while you move. Because women are often seized in this manner, they must dispense with any squeamishness about biting. Whatever unpleasantness might accrue when sinking your teeth into a mugger's fingers, it is infinitely more palatable than letting him win.

- If a chemical-soaked cloth is placed over your nose and mouth, do not attempt to pull the hand and cloth away. That merely gives the chemicals time to work, and it allows the mugger time to secure his grip. Stop breathing and attack. Because it takes only a few seconds to begin to defeat his grip, you won't need to hold your breath for long. Panic is what enables this tactic to work, so it is essential to keep your head as you turn into a wild animal and go after your assailant with the determination of a wolverine.

- If a coat is thrown over your head from behind, you should spin quickly, duck and turn toward the attacker. Then throw punches and knee strikes at his groin. Remem-

Paper Tigers

It is amazing and amusing to hear so-called experts speak of securing a control grip on a mugger or utilizing minimum force so they are "neither victim nor victor." I can only assume that these people have never been mugged. Certainly, they have no inkling of what combat is about. I speak from my own 45-plus years of experience and from decades of research into the experiences of others: When things go down for real, your techniques had better be up to the task of war.

Also beware of self-defense instructors who advise you to take a mugger to the ground, for that "ground" could easily be rock-hard concrete, asphalt strewn with broken glass or a sidewalk punctuated by a fire hydrant and a curb. Whatever it is, it will not be a mat. And since there will frequently be more than one attacker, dropping deliberately to the deck with the first thug may be the last thing you do before you are stomped or stabbed by his accomplices.

—BJS

Survival Insurance

The following are five tips that will provide some additional survival insurance for the street:

- Prevention is always preferable to cure. Be alert and remain aware. Always stand with your back protected; no one can mug you from behind if no one can get behind you.
- "Live in yellow." The color code of combat—white for unready, yellow for alert, orange for alarmed and prepared to attack, and red for war—is my modified version of the system I learned from Col. Jeff Cooper 25 years ago. "Living in yellow" means always being alert, vigilant and situationally aware. Most violent criminals will select victims who appear helpless and preoccupied and can thus be easily surprised. That's why the savvy savage normally makes his approach from behind.
- Establish ahead of time that aggression on the street is a kill-or-be-killed threat. It may sound severe and politically incorrect, but remember that a person who frowns upon "hurting an opponent too much" or who believes that muggers "deserve a break" will not be the one who suffers if you accept his ideas.
- Work on simple, effective techniques. Every martial art is good, but not every martial art is good for combat. And when it comes to what is best against a real-world mugger, you must realize that only savage tactics work. The only one who benefits from fancy, acrobatic techniques is the assailant against whom you use them.
- Expect to get hurt. Learn the lesson that wild animals teach us about combat: When they are injured, they become more dangerous. Your chance of emerging from a real attack unscathed is slight. Anticipate that you'll be hurt, but be determined to prevail.

—BJS

ber that you don't need to see him to be certain that he is behind you or to ensure that his vital target areas will be exposed when you turn.

Conclusion

The ugliness described early in the 19th century as "mugging" is, regrettably, still with us in the 21st century. It therefore behooves everyone who trains for self-defense to hone his counterattacks for predicaments such as those described above.

Mastering the material presented in this article will surely put you miles ahead of most criminals, but no one except a charlatan can guarantee success in anything as risky and dangerous as a violent self-defense emergency. If you train correctly, adopt the right mind-set and go all out when a mugger sets his sights on you, however, you'll more than likely unmake his whole day.

About the author: An internationally recognized authority on the combat arts, Bradley J. Steiner is the founder of American combato. His teaching experience spans more than 36 years and includes bodyguard work, intelligence, special warfare and law enforcement. To contact him, write to P.O. Box 1278, Seattle, Washington 98111. Or visit <http://www.americancombato.com>.



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CROUCHING TIGER



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WHY HAS IT BECOME AMERICA'S FAVORITE MARTIAL ARTS MOVIE?

BY PATRICK VUONG

The lights dim and the curtain opens, revealing a gorgeous expanse of the Chinese countryside. The bamboo trees sway back and forth beside the flowing waterfall. Suddenly, swordsmen fly through the sky and beautiful women exchange bone-crushing blows. This is *Crouching Tiger, Hidden Dragon*, a sweeping Asian action film of the *wu xia* (martial chivalry) variety that has become a bona fide box-office success in a fairly xenophobic industry.

Director Ang Lee's Mandarin-language film received 10 Academy Award nominations (the most ever for a foreign production), surpassing the seven racked up in 1998 by Italy's *Life Is Beautiful*. It is also the first martial arts movie ever to be nominated in the Best Picture category and the only martial arts movie to garner any Academy Award nominations in recent years.

Crouching Tiger's \$83 million-plus U.S. box office take has long since surpassed the \$57.6 million domestic gross for *Life Is Beautiful* and has become North America's biggest foreign-language release ever. Sony Pictures Classics released the film in 1,600 theaters throughout the nation after successfully playing it in only 160 during

Michelle Yeoh (left) and Zhang Ziyi (right) co-star in Crouching Tiger, Hidden Dragon, the hottest import in America.

HIDDEN DRAGON

its initial 10 weeks.

Just five years ago, no one in Hollywood would have considered making a film like *Crouching Tiger*. So why has Sony scored with this hidden dragon?

On the most immediate, visual level, there's *Crouching Tiger's* exotic cast. With his undeniable good looks and charisma, Chow Yun Fat became an international star by acting in a variety of movies from dramas to comedies to tragic romances. But he is best known for his roles in action movies, playing determined cops (*Hard Boiled*) or suave assassins (*The Killer*). Chow's cult status in America exploded into outright mainstream popularity with such Hollywood productions as *The Corrupter* and *The Replacement Killers*. In *Crouching Tiger*, he takes a bit of a departure from his usual fare, playing Li Mu Bai, a heroic swordsman who is giving up his killing ways. The film marks Chow's first foray into the martial arts genre, no doubt a step that a lot of people want to see. Meanwhile, his counterpart is played by Michelle Yeoh (*Tomorrow Never Dies*), whose beauty is equaled only by her eagerness to do her own stunts. How many American leading ladies can claim that? In *Crouching Tiger*, Yeoh is Yu Shu Lien, Li's comrade-at-arms and the love of his life. Not to be outdone, gorgeous newcomer Zhang Ziyi shines as Jen. Her poignant portrayal of a warrior choosing between her independence and her duty is the crux of the film.



Crouching Tiger's exotic cast, which includes Michelle Yeoh (left) and Zhang Ziyi (right), is part of the reason Americans are flocking to the box office, the author says.

Another factor in *Crouching Tiger's* success is Lee's masterful guidance, for which he received a Best Director nomination. His movies, such as *Sense and Sensibility* and *The Wedding Banquet*, have garnered multiple Oscar nominations. Educated at New York University, the Taiwan-born Lee has shown his range in everything from edgy suburban dramas (*The Ice Storm*) to sweeping romantic Westerns (*Ride with the Devil*). In his

Although Crouching Tiger is rife with martial arts mayhem, the plot focuses on two love stories—one of which involves Chow Yun Fat (left) and Michelle Yeoh (right).

hands, *Crouching Tiger* is no mere fight film. Lee fluidly weaves two love stories—between Li and Yu and between Jen and Lo (played by Chang Chen)—with outrageous yet poetic combat scenes choreographed by Yuen Wo Ping, master of *The Matrix*.

Then there is Sony's marketing machine, without which John and Jane Doe might never have heard of the film, let alone seen it. Sony effectively plays up the stunning fights and strong critical acclaim, never mentioning the two words that usually make for a box-office bomb: "foreign" and "subtitles." Also, the promotions and TV spots never give away key plot points, an unfortunately common mistake in recent trailers.

But aside from these factors—fabulous cast and crew and strong studio backing—the film's success also lies in its unique take on the martial arts genre. While Asian studios have churned out kung fu films for decades, the movies have rarely crossed the Pacific. At least, they didn't until Bruce Lee arrived on the scene and single-handedly created the genre in America, first as Kato in *The Green Hornet* (1966-1967) and then in *Enter the Dragon* (1973). However, Lee's death in 1973 prevented the martial arts genre from blossoming. Asian studios tried to replace him but always with dreadful results. The notoriously





Like Jackie Chan, Michelle Yeoh has acquired a reputation for doing her own stunts and action scenes. In fact, the actress learned the martial arts specifically to advance her film career.

low production values, ridiculous stunts and poor dubbing were so lousy that Mike Myers' parody of the genre in *Wayne's World 2*—in a scene in which Wayne challenges his Chinese girlfriend's father to a hilarious, badly lip-synched duel—was hardly distinguishable from its execrable targets.

The Asian action genre's growth in the United States was stunted again in 1980 when Jackie Chan, then already an international star, attempted to break into American cinema with *Battle Creek Brawl* (a.k.a. *The Big Brawl*). But rather than let Chan put his trademark comedic stamp on the fight scenes, director Robert Clouse

(who helmed *Enter the Dragon*) refused to give up creative stunt control. The result? A box-office bomb that forced Chan to stay in Asia for another five years to lick his wounds. He attempted another comeback in *The Protector*, but once again his lack of input caused the U.S.-made film to fail miserably. Asian kung fu films did not emerge in America again until 1996, when Chan re-released his Hong Kong-made *Rumble in the Bronx*; the

Continued on page 67

Yuen Wo Ping choreographed all the kung fu action in *Crouching Tiger. The Hong Kong filmmaker is also responsible for the dynamic fight scenes in *The Matrix*.*



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CHW2 Street Guard (part one) Chris shows techniques for street & vale tudo, including how to enter safely on a larger opponent, Penetrating & the neck check. And the introduction into the dynamic, aggressive, guard designed specifically for the street including the use of the "wrecker" in the guard. This is a must see tape.

CHW3 Street Guard (part two) Chris shows how to set up your offense in the guard, including the technique: chocking control. How to defend from strikes while in the guard on the street, and how to kick while in the guard and get back to your feet. Chris also teaches the "backbreaker" neck and leg to on someone who is kicking at you from the guard. This is material you need before you enter!

CHW4 Street Guard (part three) Chris teaches the four lines of defense in the guard. How to counter a big wrestler who is trying to "stick & stack" you in the guard. And goes into the ways to pass the guard in the street. This tape will take your guard game to whole new level, every action fighter needs this!

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CHW6 Turtle Position Chris teaches you how to submit your opponent when he turtles under your attack. How to escape from the bottom, maintain your opponent, and get to get to the back and get the guy off your back, and how to defend your neck in the street. This tape contains some material that will change the way you will immediately!

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movie was a modest hit, and it finally marked Chan's entree into North America's box office.

Because Chan films contain such high doses of comedy and death-defying stunts, many people overlook the fact that the movies do not have much in the way of story lines. The genre characteristically has cookie-cutter scripts almost always based on revenge. In Jet Li's debut *Shaolin Temple* (1982), he learns the secrets of Shaolin kung fu to avenge his father's death. In *Fearless Hyena* (1979), the movie that cemented Jackie Chan's stardom in Hong Kong, Chan's character seriously studies kung fu only after his grandfather is killed by a band of thugs. Not exactly sophisticated storytelling.

While *Crouching Tiger* includes a modest revenge subplot, it avoids the usual clichés and focuses on the romance. And unlike most testosterone-powered failures, *Crouching Tiger* features two female protagonists and a middle-aged, female villain.

Crouching Tiger further breaks the mold with its surreal fight scenes, blending wide-angle shots borrowed from the Asian aesthetic with Hollywood's fast-cut, close-up edits. (The latter technique effectively disguises Chow's lack of martial arts training.) Fight choreographer Yuen organized a wide array of styles, from high-flying kicks to dazzling swordplay. With a \$15 million budget, Lee used seamless computer-generated effects to enhance action that blows away any of the hand-to-hand combat in the \$100 million *Mission: Impossible 2*.

Ultimately, *Crouching Tiger* fulfills a need other martial arts films do not: America's desire for something more authentic than the "martial arts" pap produced by the average Hollywood poseur. With a romantic story and fierce female characters, *Crouching Tiger*, *Hidden Dragon* is a martial arts movie turned on its head and given a heart. It satisfies the yearning America never realized it had. ✕

About the author: Patrick Vuong is a free-lance writer based in Santa Ana, California. He has a first-degree black belt in Shaolin kung fu and American kenpo karate.

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STRATEGY fo

What Would the Asian Masters of Yesteryear Do in a 21st Century Street Fight? *by Stefan Verstappen*

What would you do if you found yourself in a dead-end alley at 3 o'clock in the morning in the middle of gang territory, surrounded by a dozen armed men?

That type of question is often raised in martial arts schools these days, and what the questioner usually wants to know is some super-secret way to rip an attacker's head off.

The current trend in the martial arts world is to judge an art by its perceived combat effectiveness. This desire to learn skills that work on the street has spawned numerous eclectic styles that range from the arts of the Russian Spetznaz and Navy SEALs to styles invented by bouncers, bodyguards and bikers. Students of those systems can rest assured that what they are learning will truly save their skin when the chips are down. The problem with this approach is that it implies that the only answer the martial arts have to offer with respect to conflict resolution is violence. But is this what the martial arts were designed for?

Traditionalists believe the arts were intended to teach—in addition to physical, mental and spiritual discipline—basic survival. Human beings rose to the top of the food chain as a result of their wits, and that fact was not lost on the ancient generals of Asia. They believed that taking on an enemy face to face was a fourth-rate solution for someone who had already made three serious mistakes: not knowing the territory, not moving about in secrecy and not evading a direct attack. Only when all other strategies and tactics had failed would they resort to ripping someone's head off.

This article will correlate the writings of some of those Asian military strategists with modern crime-prevention methods and street smarts to show that the ancient battle-



r the STREET

field and the modern urban jungle are not so different after all.

Know Your Terrain

Numerous Asian masters of the war arts taught that a person is not fit to lead an army on the march unless he is familiar with the country and its terrain. And in many instances, they said, a person cannot take advantage of natural terrain unless he seeks assistance from local guides.

For modern martial artists, that means always knowing where you are going and what the local environment will be. Whenever you go on vacation, visit friends, attend a new school or travel through an unknown area, try to find out what the neighborhood is like. Ask locals—waitresses, bartenders, taxi drivers, police officers, travel agents and so on—all the relevant questions: Is the area known for street crime? Is there a lot of gang activity? Do buses and taxis go there after dark? Is the area best avoided? If so, don't go there. It's that simple.

Stay Alert

In social and professional relationships, the attitude is the same as that of the warrior, even when there is no discord. The mindfulness to observe the dynamic of situations, even in a group, is the art of war. —Yagyu Munenori

Keep alert, walk with a purpose, be attentive to your surroundings and prepare yourself mentally for an attack. Think of a plan of action you would follow if you were attacked. Consider where you could run for help; a police or fire station is usually a good bet. When entering social situations, scan the crowd for troublemakers, loud and obnoxious.

Although the Asian martial arts teach students how to defeat their enemy through the use of superior skill, they also convey more advanced lessons that give students a strategic advantage in combat.





Stay alert: Before an attack even begins, you should have sensed the potential for danger and prepared your body and mind to deal with it.

ious people, drunks and brooding loners. Note the location of exits and cul-de-sacs, and always sit facing the entrance.

Expect the Unexpected

Asian experts on the arts of war advised their followers not to assume that their enemy will not come, but to rely on their readiness to meet any enemy at any time. Likewise, they admonished their students not to presume that their enemy will not attack, but to make themselves invincible.

The modern correlations of these bits of wisdom are many. When you plan to walk a fair distance, wear shoes and clothes that are comfortable. Do not overburden yourself with bulky packages; carry only the bare essentials. If for some reason you must travel through territory known for street violence, be prepared: Go with friends, program your cell phone to speed-dial 911 and think about carrying a legally concealable weapon.

Move Silently

Let your plans be dark and impenetrable as the night.
—Sun Tzu

Play the "gray man." Be inconspicuous by blending

into the background. Dress like the locals, for the more different you are, the easier it is for a criminal to single you out. Do not display large sums of cash in public or wear highly visible and expensive jewelry or clothes. If you are alone at night at a bus stop, do not stand directly under the light because it will make it easy for others to see that you are alone. Stay in the shadows to make it more difficult for predators to spot you from a distance or from a cruising automobile.

Move Swiftly

Do not linger in isolated areas. On difficult ground, keep moving.
—Sun Tzu

Do not allow strangers to stop you on the street to engage you in conversation, ask directions or bum a cigarette. Often these are used as stalling techniques to set up an attack. Walk against the traffic flow and stay near the curb to maximize the distance between you and alleys and doorways.

Avoid Contention

One who excels as a warrior does not appear formidable; one who excels in defeating the enemy does not fight on small issues. This is known as the virtue of non-contention.
—Lao Tzu

If you are confronted by a criminal, cooperate. Listen to what he says and answer in the affirmative using a quiet, calm voice. Be polite. Even if you feel angry and believe you could overpower him, you should pretend to be intimidated to get him to relax his guard. Then, if you think you have no alternative but to attack, you can use your meek appearance to catch him by surprise. Acting hostile and indignant at the outset of an encounter could encourage him to use a weapon that may or may not be visible.

Remember that your safety is more important than material things. Resist only if it is to protect yourself and never to protect your belongings.

Remember that your safety is more important than material things. Resist only if it is to protect yourself and never to protect your belongings.

Hide Your Intentions

When the sage is about to move, he will certainly display a stupid countenance.
—Tai Gong

If an attacker confronts

Move silently: By blending into the background, you can avoid a lot of trouble before it happens, the author says.



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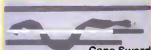
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you, consider pretending to be stupid. Say little or nothing and continually nod your head. Act like you are mentally unbalanced and have no idea what's going on. Drool and let mucus run out of your nose. Most ignorant people are somewhat afraid of "crazy" people—as though madness were infectious. In the world of street gangs, humiliating an idiot brings little face, thereby increasing the chance that the hoodlums who encounter such a person will get bored and leave.

Use Distractions

In single combat, seize opportunities and employ various tricks: Feint blows and thrusts, and make your opponent think you are going to strike him. When you have induced a state of confusion in the opponent, take advantage of it and win.
—Miyamoto Musashi

If an assailant demands your money, take out your wallet and hold it up for him to see. Then throw it on the ground as you back away. When he bends down to pick it up, make a run for it.

If you must travel through a high-risk area, carry a decoy wallet loaded with a wad of play money that is wrapped with real bills. Add a few phony charge cards, which can be made by cutting a credit card photo from a magazine ad and gluing it to an appropriately-sized piece of card-



Know your terrain: If your plans call for travel through a crime-ridden area, perhaps you had better change your route.

board. Obviously it will not stand up under scrutiny, but if you toss it to the ground and take off running in the opposite direction, it should do the trick as long as the assailant is after only your dough.

Escape and Evade

When overwhelmed, you don't fight; you surrender, compromise or flee. Surrender is complete defeat, compromise is half defeat and flight is not defeat. As long as you are not defeated, you have another chance to win.

—The Thirty-Six Strategies

If you are given the opportunity, run. Try to get a good



Choose the place of battle: If an attacker grabs your hair and attempts to force you to come with him, it could mean he is planning something more sinister than robbery. Fight back before you allow that to happen, the author says.

lead on your assailant and sprint toward a well-lit, crowded area. If possible, make the terrain between you and him more difficult to cross by knocking things over as you run: garbage cans, signs, tables, chairs, lamps and so on. If you cannot escape, you might want to attract attention by throwing something heavy through the window of a house or store. The sound of breaking glass always attracts attention and may trip an alarm.

Choose the Place of Battle

It is an advantage to choose the time and place for battle. You know when and where the battle will take place, while your enemy does not.
—The Thirty-Six Strategies

Never allow an assailant to take you to another location. If his purpose is to rob you, he will be satisfied with the wallet you toss to the ground. An attempt to take you to another location usually indicates that he plans to do something that requires him to have a greater advantage over you—and that means you will have less chance of being rescued. If you have to fight it out, do it before the attacker is able to stack the odds any more in his favor.

Brains vs. Brawn

Everyone has heard the old saying: Live by the sword, die by the sword. If you learn only that aggression is best resolved by more aggression, in the end you will lose. After all, no matter how skilled you are now, sooner or later you will run into someone who is faster, stronger or younger. What will you do then?

About the author: Stefan Verstappen is a San Francisco-based practitioner of the Chinese martial arts and a writer who specializes in Chinese culture, history and philosophy. In 1999 he wrote *The Thirty-Six Strategies of Ancient China* (China Books and Periodicals).

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THE BLADE

20 Essentials Every Martial Artist Needs to Know About Using and Defending Against Cold Steel

— Part 2 —

by Robert W. Young

In part one of this article, which appeared in the April 2001 issue of Black Belt, Lynn Thompson explained the first half of his 20 tips for better knife fighting. Here, the founder of Cold Steel finishes the job. (To order the April issue, call (800) 266-4066.)

• If It's Not in Motion, Hit It

Before you strike, you should identify openings in your opponent's defenses, Lynn Thompson says. One important thing to look for is "still hands."



"Many knife fighters will keep moving around, but their hand will be still," he says. "They may move their hand at first, but once they lose their concentration, it does not stay in motion all the time. If it's not in motion, you should hit it."

Other opponents will move their hand but not their arm, he says. "Their wrist is turning and their knife is moving two or three inches, but their elbow and forearm are staying in virtually the same spot. All you have to do is step to a position from which you can avoid the knife but still reach the forearm. And they will never realize they're leaving an opening."

If you come up against an amateur who stands totally still, you can of-

If an opponent moves his knife horizontally in front of his body, once it passes his centerline his forearm will be exposed to attack. Note how the tip of his knife points away from the imaginary opponent standing in front of him.

ten attack him before he can move because he has to overcome inertia, Thompson says. If he is a little more ad-

When a knife fighter crouches, he makes his face an easy target for a quick thrust.





Defense against a knife attack should never include "passive" blocks because they leave the weapon hand in position for a follow-up attack. Lynn Thompson (right) demonstrates the proper blocking method, in which he slams the knife edge of his left hand into the attacker's forearm (1) and the knife edge of his right hand into his face (2).

vanced and gives you a repeating hand pattern—for example, he is moving his knife horizontally—as soon as it passes the center, his forearm is exposed.

"But be careful because experienced knife fighters will sometimes give you a still hand as bait," Thompson cautions. "They want you to at-

tack it because they have already planned their response."

• Know the Concept of Mai

"The word *mai* comes from the Japanese art of *kenjutsu*, or sword fighting," Thompson says. "It means you know the exact distance between

as well as when you can and can't rest, Thompson says. "Also, it often allows you to attack your opponent from a range at which he thinks he's safe."

• You Can't Cover Against a Knife

"The main thing about knife fighting that people don't realize is that if you haven't done it a lot, you can't keep your concentration up," Thompson warns. "And once your concentration lapses, you can't cover to protect yourself."

"Say your opponent in a boxing ring is attacking you with a flurry of punches," he says. "You can take most of them with your elbows and forearms. But against a knife, you can't do that. You have to pick up every stroke and deal with it. You can't afford even a split-second lapse in concentration when you are close enough for your opponent to cut you."

If you ever have to confront a knife fighter in combat, Thompson advises you to look for one of those involuntary lapses in concentration. "The more experienced you get in knife sparring, the more often you'll see them, and they mean that your opponent just isn't ready. And that's when you go."

• Exploit Your Opponent's Build

"Being tall is great because you have more reach, but tall guys have to think about their legs," Thompson says. "They tend to stand narrow—

Felix Valencia demonstrates two common knife-fighting mistakes. Left: He uses his empty hand and forearm as a shield to absorb cuts and thrusts—a good way to end up maimed for life. Right: Valencia's stance exposes his hands and leaves his torso open to a quick slash.



your weapon and your opponent, and the exact distance between his weapon and you. When you're moving around, you know exactly which parts of his body you can cut and which parts of your body he can cut."

Knowledge of *mai* teaches you when you're safe and when you're not,

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Before 1980 I was dissatisfied with the fighting knives on the market. I broke the tip off a knife I was practicing with, and I got another one—and broke the tip off that, too. I called the company and they said: "That happens all the time. Just send it back to us." Well, I grew up in Brazil, and there was no easy re-supply. It might take you 48 hours by jeep to get to a store where you could buy another knife. I thought there had to be a demand for a knife that doesn't break so easily.

In 1980 when the real estate market was slow, I thought, This would be a good time to launch a knife business, so I created Cold Steel. I started with just a couple models—one of the first was called the *tanto*. For six years I explained to thousands of people

the advantages of the design. Then the style started to catch on, and now just about every knife company in America and overseas has a *tanto* blade. I think I was responsible for that trend—I spent more than \$1 million advertising the design.

Cold Steel's focus was on combat knives, primarily with a fixed blade. I don't think we made a folding knife until 1985 or '86. But the combat-knife market is so small that you can't grow if you restrict yourself to it. So we expanded, and we have more than 140 edged weapons and tools now. We also make spears, war hammers, battle axes, kitchen knives, tactical folders and hunting knives; but our strong suit is still combat knives.

—Lynn Thompson

with their feet less than shoulder width apart—and that puts their front leg out for you to attack. You only have to move your center of gravity an inch or two and drop, and you can reach the whole inside of their thigh."

If you're tall, there are several things you can do to minimize your liabilities, Thompson says. "Stand up straight. Don't crouch. Learn how to get full extension, how to turn and how to lean properly to get full reach. If you're 6 foot 4, you can reach someone eight, nine or 10 feet away. Most people think that if someone is threatening them with a knife six feet away, they're safe. But a tall guy can take one step and cut them."

• If You're Empty-Handed, You Must Equalize

Your chances of disarming a good knife fighter are extremely slim, Thompson says. "Your only hope is to run or get a weapon to equalize, to get respect.

"If he's got a knife and you've got a sap, it's still better to have the knife—

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Lynn Thompson (right) likes to take advantage of a taller opponent's vulnerabilities—specifically, his lead leg. Thompson faces the attacker (1) and distracts him by raising his arms (2). Once the other man looks up and moves his blade in that direction, Thompson steps forward, drops into a deep squat and attacks the exposed front leg (3).

but he knows that you could kill or seriously injure him, so he respects you," he continues. "If you're just standing there with your hands and feet, you will not be respected—no matter how accomplished you are in the martial arts.

"But if you've got a knife, you're the man," he adds. "If you don't have a knife, you've got to get something: a bench, a chair, a lamp ... anything."

• If Your Knife Isn't Sharp, It's No Good

If your blade isn't sharp enough to shave the hair off your arm, it's not good enough for combat, Thompson says. "A friend of mine witnessed a knife fight in which one person was not injured because his opponent had a dull knife. The guy who won was the guy whose knife was razor sharp. There was no real difference in skill level.

"A dull knife is like a pointed screwdriver," he says. "That limits you because your opportunities to cut are always greater than your opportunities to thrust. Also, you can cut somebody a little bit, but it's hard to stab him a little bit. A cut is usually a less serious attack. In Ventura county, California, I'm an expert witness on edged weapons. If someone says he cut another person in an altercation but didn't stab him, I'd say he limited the damage he wanted to do. He showed some mercy."

• Never Use 'Passive' Blocks

"If you don't have a knife to use against your attacker's knife, you must use your hands as though you did have a knife," Thompson says. "Because the knife is so elusive to face, if you don't think of your hands as a knife, you will always be behind.

"When you block, you have to 'cut' into your opponent's arm with the knife edge of your hand. If you just stick your arm out, it's better than nothing. But as soon as a good knife

The Perfect Weapon

Above all else, a combat knife has to be strong. People don't hold still in combat. If you are using your knife and mistakenly slam it into a concrete wall, car door or steel post and the point breaks off, it's no good. On the street there is no re-supply.

The second criterion is that it has to be sharp. If it isn't, you will have to rely on stabbing instead of cutting.

The last criterion is that it has to keep its edge. Edge retention isn't as important as the first two qualities because you can always sharpen your knife after you use it. The initial edge will probably last through your encounter, but if it's not sharp to begin with, you're way behind.

Now for the extras: I like a combat knife that has the capability to hit with the pommel. And it should have a guard to keep you from running your hand onto the blade if you hit something hard. If it doesn't have a guard, it should have a pommel that allows you to put the handle in the palm of your hand so you can thrust with confidence. —Lynn Thompson



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The vertical whip is one option knife fighters seldom learn in class. To demonstrate, Lynn Thompson (right) exposes his knife arm (1). Felix Valencia (left) begins swinging his blade toward Thompson's hand (2) and accelerates the stroke by flexing his wrist (3). Inset: Contact is made with the end of the blade (4).

fighter feels that resistance, he will turn and go for a different target.

"When you hit his knife arm, you will knock it away for a split-second. He can't turn and cut you, and that

gives you an opening. If you just block his arm and it stays there, he's free to continue. It's like in boxing: If he is planning to throw a four-punch combination and you just stand and cover, you've got to take all four punches. Once he gets his momentum going, it can overwhelm you."

• He's Bleeding and You're Leaving

A popular misconception that exists in the martial arts is that using a knife for self-defense means killing your attacker. But with the proper training, you don't have to be lethal. "If you use a *tanto* to cut the outside of your attacker's elbow, bad things will start happening to his mind," Thompson says. "Maybe it's not the end of the fight, but he's bleeding and you're leaving."

"If someone attacks you with a knife, you don't have to stand there and fight him," he continues. "If you can't get out of the way immediately, you can cut him and leave. That's what self-defense is."

Continued on page 131

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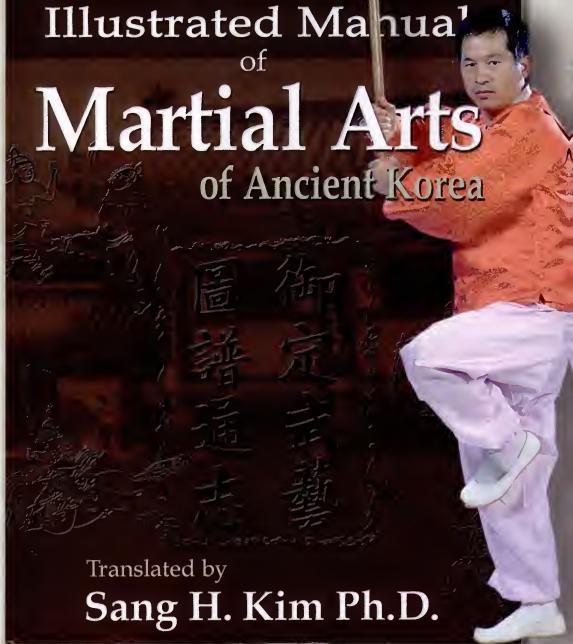
The Comprehensive
Illustrated Manual
of

Martial Arts

of Ancient Korea

Translated by

Sang H. Kim Ph.D.



ANCIENT WISDOM



Korea's 211-Year-Old Combat Manual and Its Meaning for Modern Martial Artists

Interview by Robert W. Young

*Anyone who has spent time researching the Asian martial arts knows the quintessential source book for the Korean arts is **Muye Dobo Tongji** (also spelled **Mu Yea Do Bo Tong Ji**, meaning "comprehensive illustrated manual of martial arts"). Written more than 211 years ago, it contains line drawings of poses from numerous empty-hand and weapons forms, as well as text written in **han ja**, or Chinese characters. Because Korea switched to the phonetic **han gul** writing system during the reign of King Sejong (1418-1450), familiarity with **han ja** has undergone a steady decline—to the point where most modern Korean martial artists have a difficult time deciphering the book's meaning. Enter Sang H. Kim a Wethersfield, Connecticut-based researcher who poured his heart and soul into translating the text into English. The fruit of his labor is a book that belongs in the library of every Korean stylist.*

—RWY

Black Belt: Why is **Muye Dobo Tongji** so important to the Korean martial arts community?

Sang H. Kim: It is the only existing martial arts book from ancient Korea. It was written in 1790. Previously there were other martial arts books in Korea, such as **Muye Jebo**, but they were burned or stolen. **Muye Dobo Tongji** is the only one left, and this is the first time it has been translated into English.

BB: Why wasn't it translated before?

Kim: First, it was a very difficult project. It took almost 10 years to translate the Chinese characters into English. Second, traditional Korean culture was based on an elite ruling class called the **yang ban**. The **yang ban** emphasized

the Chinese classics rather than the martial arts, so the martial arts were despised by most Koreans.

BB: In the distant past, the martial arts were basically the domain of lowlifes?

Kim: All martial artists were not lowlifes, but if you practiced the martial arts, people thought you were a gangster or a street fighter. That attitude discouraged the promotion of the arts, especially in a scholarly format. But now the martial arts are practiced by many educated people. There are thousands of martial arts schools in Korea. The time has come for the Korean arts to be studied in a more intelligent manner.

BB: Why is it so hard to understand the Chinese characters used in **Muye Dobo Tongji**?

Kim: Koreans used Chinese characters until the early 1400s, when King Sejong ordered the creation of **han gul**,

*Sang H. Kim spent the past 10 years deciphering the meaning of **Muye Dobo Tongji** and translating it into English.*



Muye Dobo Tongji contains numerous line drawings of empty-hand techniques taken from forms, but it is difficult to reconstruct the forms because not every movement is depicted.

the Korean system of writing. My generation—people who grew up in the 1960s and '70s—was educated in the middle of a movement to promote the exclusive usage of the Korean writing system. So we didn't learn many Chinese characters. For many people, the text of *Muye Dobo Tongji* is almost impossible to translate. I had to fly to Korea many times to ask for help from professors at Seoul National University and Yonsei University.

BB: Who originally wrote *Muye Dobo Tongji*?

Kim: The authors are Gen. Yi Duk-moo, Park Je-ga and Park Dong-soo. They wrote it after King Jongjo (r. 1776-1800) ordered them in 1789 to collect all the martial arts knowledge they could find.

BB: What subjects did the authors cover?

Kim: From 1592 to 1598, Japan invaded Korea—and Korea was actually conquered in 15 days. Before that, the ruling class had de-emphasized the importance of military preparation, and Korea had become almost defenseless. After the invasion, King Sunjo (r. 1567-1608) realized that he had to rebuild his defenses, so in 1599 he ordered his military attaché to learn from the Ming Chinese—from a general named Cheok Gye-gwang (also spelled Chuk Kye-kwang in Korean; the Chinese spelling is Qi Ji Guang). The king ordered his generals to write a book called *Muye Jebo* (meaning "martial arts illustrations"). I believe that

was the first martial arts book in Korea.

BB: Was the book just for the military, or did civilians also have access to it?

Kim: All those ancient books were strictly for the military. In fact, *Muye Jebo* was not very popular because it was just for the king's escorts and special soldiers.

BB: How is *Muye Jebo* related to *Muye Dobo Tongji*?

Kim: When the first book was created, there were only six martial arts recorded. But about 200 years later, there were

*For martial artists who are interested in the history and lineage of their style, *Muye Dobo Tongji* can provide a link to the past.*

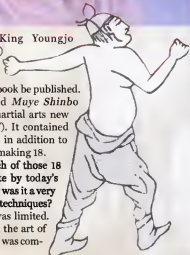


12 more. King Youngjo (r. 1724-1776)

ordered that a new martial arts book be published. It was called *Muye Shinbo* (meaning "martial arts new illustrations"). It contained those 12 arts in addition to the first six, making 18.

BB: Was each of those 18 arts complete by today's standards, or was it a very limited set of techniques?

Kim: Each was limited. For example, the art of the long stick was com-





Soon after Japan defeated Korea in the late 16th century, the Korean king commanded his generals to pry the secrets of combat from the Chinese, says Sang H. Kim. The result is *Muye Dobo Tongji*.

posed of just one form. And each of the many swords included in the book is taught through one form. It's not a complete system for each art or weapon.

BB: In essence,

then, those early books were composed of samples: one form from each system that focused on a different weapon or way of using the hands and feet.



Kim: I cannot say for sure because there's no written record of what existed beyond the scope of *Muye Dobo Tongji*. However, I assume that there were many different techniques practiced for combat. Out of many different training methods, I think they just recorded one typical example of the pattern in this book. And, based on that pattern, they probably

devised a more comprehensive training method.

BB: How many arts are included in *Muye Dobo Tongji*?
Kim: There were the 18 martial arts, and then King Jongjo added six more: horse-riding skills, using a sword on horseback, using a flail on horseback, playing polo and so on. The total was then 24 arts. It is interesting to note that these days in Korea, there are groups of young people who want to revive the Korean arts. They now re-enact all of the 24 arts and demonstrate them at festivals; they call it *muye eship saban*.

BB: You recently released a video with that title, didn't you?
Kim: Yes. It means "24 martial arts." It is based purely on what is taught in *Muye Dobo Tongji*.

BB: Have you seen *kumdo* practitioners do their *bon guk kum beop* sword form?

Kim: Yes.

BB: Is that an accurate recreation of the form shown in *Muye Dobo Tongji*?

Kim: The book is more of a summary of various forms. Alone it is not comprehensive. The people who re-enacted it for the *Muye Eship Saban* video created their own version of the forms according to natural movements and how they were supposed to have been practiced at the time. So the book is a good foundation and it gives you a clear picture of the form, but it does not contain enough detail to

Although many ancient fighting methods have been lost, a sampling of empty-hand, sword, flail and staff techniques from Korea and China has been preserved in Muye Dobo Tongji.





The techniques of *Muye Dobo Tongji* are not about scoring points in a tournament, says Sang H. Kim. They are about winning battles.

actually do any forms with complete accuracy.

BB: Then how useful would the summary of forms given in *Muye Dobo Tongji* have been to a soldier 200 years ago?

Kim: Very useful. All the skills in the book are for killing—except the polo section, of course. The sword techniques involve cutting the enemy and thrusting the blade through his body. Even the long-stick techniques show how to snap it behind the head and smash the bones of the neck. These skills are very different from those of current sports such as taekwondo, in which practitioners focus on scoring points.

BB: Is it fair to say these techniques and forms are 100-percent Korean? Or are they part Korean and part Chinese?

Kim: I think most of them were originally imported from China because at the time Koreans had a great admiration for the Chinese classics. After the Japanese invasion of 1592, King Sunjo ordered his generals to learn from the Chinese. That means that Korea probably did not have a strong enough system of military arts to compete against those that existed in China or Japan. But what was written in *Muye Dobo Tongji* some 200 years later was superior

to anything that those countries had. But I think the book, which was compiled from various sources, was based on the Chinese and Japanese martial arts.

BB: Is there any evidence that *Muye Dobo Tongji* was taken to Japan and subsequently influenced the development of the martial arts there?

Kim: The book recorded some Japanese sword methods, but there are no signs that Korea and Japan exchanged information or that *Muye Dobo Tongji* influenced the Japanese. For the most part, it concerns China and Korea.

BB: In Hwang Kee's *Su Bak Do Dae Gam* text, he reprints some empty-hand illustrations from *Muye Dobo Tongji*. Is there any evidence that a form of *tang soo do* is related to the form shown in the book?

Kim: Not the whole form, but some segments of it are related. I have noted similarities between the techniques of *Muye Dobo Tongji* and the techniques of taekwondo: high block, middle punch, low block, etc. Even some Chinese *wushu* movements are similar to what is shown in this book, as are some karate movements. It's probable that some Chinese martial arts influenced Korea and Japan at the same time.

BB: Would you call *Muye Dobo Tongji* one of the most important books for martial arts research?

Kim: Yes, for several reasons. First, this one book covers all different martial arts, from empty hand to stick, long stick, flail, Korean sword, Chinese sword, Japanese sword and sword usage on horseback. All these things are fascinating cultural resources with which we can gain some un-



Many of the empty-hand poses shown in *Muye Dobo Tongji* are remarkably similar to techniques taught in taekwondo, *tang soo do*, *wushu* and karate, Sang H. Kim says.



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derstanding of the relationship China, Japan and Korea had in those days. The other important thing is that the book shows what people practiced hundreds of years ago—techniques we are still doing in 2001. Obviously we don't need all these techniques to live our life, but human beings are interested in their traditions and the wisdom of the past with respect to developing the mind and body. *Muye Dobo Tongji* was written to instill confidence in a nation through the training of soldiers and royal guards, and the techniques it contains are doing the same thing in martial arts schools across the country. Why? Because security and confidence—whether for the individual or the nation—has always been very important for people.

BB: Is *Muye Dobo Tongji* a way for modern martial artists to get in touch with their style's roots—whether those roots are Chinese, Korean or Japanese?

Kim: Definitely. Modern martial arts have been transformed in a significant way by changes in society. In ancient times, you could carry a sword or a staff, but now you can't; so the martial arts have become mostly sports- and fitness-oriented. But from time to time we all feel the urge to return to our roots. Without satisfying our curiosity, we do not feel fulfilled. So we keep journeying—all the way back to the past so we can create something for

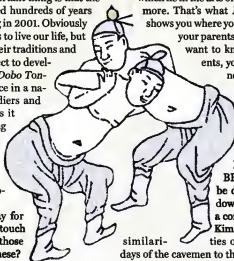
the future. When you glimpse the roots of your martial art, which lie in the arts of war, you become curious to learn more. That's what *Muye Dobo Tongji* provides. It shows you where you came from. You may know who your parents and grandparents are, but if you want to know about your great-grandparents, you have to look them up in a genealogy book. It's the same for your martial art.

BB: And you may find that even though your face is different from your great-grandfather's face, you can see a resemblance here and there.

Kim: Exactly.

BB: On the surface, your art may be different from my art, but deep down there are techniques that share a common ancestry.

Kim: Yes. And that lets us glimpse the ties of all human society: From the days of the cavemen to the Bronze Age to the modern period, we have always felt the need to be secure and capable of defending ourselves against our enemies. It shows the similarities of all cultures, and that unity gives us hope for the future.



About the interviewer: Robert W. Young is the executive editor of *Black Belt*. To order *Muye Dobo Tongji*, call (800) 778-8785 or visit <http://www.turtlepress.com>.

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JUTTE



Born in
Feudal Japan,
This Traditional
Weapon
Helped
Keep the Peace
until the
20th Century

by Don Cunningham

After unifying Japan's many feudal domains, Tokugawa Ieyasu (1542-1616) based his government in Edo, the site of present-day Tokyo. The new center of Japanese authority quickly attracted residents of all classes. In addition to laborers, craftsmen and merchants, there was a large samurai population, either retainers of the various nobles required to maintain partial residence within Edo or direct retainers of the shogun who served as bodyguards and government officials.

Within the male-dominated population of the city, competition for everything was fierce. With increasing interactions between the various classes and the cramped quarters of a rapidly expanding urban environment, it is not surprising that tempers often flared and arguments erupted.

Social justice during the Edo period frequently meant violence. With an armed populace, minor disagreements tended to result in bloodbaths.

To maintain control, police officers and their non-samurai assistants developed many unique weapons and arresting techniques to use against the troublemakers, who were usually armed and frequently desperate. They included bizarre items such as a pole-arm implement with barbed hooks designed to entangle the clothes of a suspect and immobilize him by forcing him to the ground, as well as wooden ladders and short staffs employed to capture offenders unharmed.

New Solution

One of the unique weapons of the



samurai police was the *jutte*. Basically an iron truncheon, it was popular because it could parry the slash of a razor-sharp sword and disarm an assail-

ant without serious injury to either person.

Essentially a defensive or restraining

weapon about 15 to 18 inches long, the *jutte* required the

user to get extremely close to those who were being apprehended. A single hook or fork, called a *kagi*, on the side near the handle allowed the *jutte* to be used for trapping or even breaking sword blades. The *kagi* could also be used to entangle the clothes or fingers of an opponent, and the main shaft was designed for jabbing and striking.

Throughout history, the weapon

The shaft of the jutte could be used to block a sword attack, and the hook could trap the blade.





Some jutte displayed an elaborate hand guard that was similar to those used on Japanese swords.

was known by many names. During the Edo period, *jutte* or *jitte* was the more popular reference. The term consists of two *kanji* characters, one representing the number "10" and the other representing "hand," thus suggesting that a jutte gave the user the power of 10 hands.

Different written characters were also used to describe this rather unique implement. For example, the term used during the early 1600s represents "truth." Although the name

renowned swordsmith who lived during the Kamakura period (1185-1333). Called a *hachiwari* or *kabutowari* (helmet splitter), the prototype was a curved and pointed metal bar with a hook near the base of the handle. Worn by the samurai as a dirk, the *hachiwari* was probably used as a parrying weapon—held in the left hand while the sword was grasped in the right.

Many Japanese and Westerners are familiar with the exploits of Miyamoto



Ornamental jutte were sometimes constructed using inlaid precious metals and intricate designs.

sounds nearly the same, the meaning—"truth hand"—was possibly a reference to the weapon's symbolic significance. Other interpretations were "10 levers," "10 even," "10 hits" and "art hand." More descriptive names were sometimes used; they include "bone ax," "iron sword" and "iron halberd."

Historical Accounts

How the jutte originated is still a mystery. One popular notion is that it evolved from a strange battlefield weapon believed to have been designed by Goro Nyudo Masamune, a

Musashi (1584-1645). His original name was Miyamoto Masana, but he was also known in his later years as Niten. To improve his swordsmanship, Musashi traveled extensively throughout feudal Japan so he could challenge other swordsmen. The founder of the *ni-to-ryu*, or fencing with two swords, he was also an accomplished artist and the author of *Book of Five Rings*, an exemplary treatise on the strategy of swordsmanship.

Although not as well-known as his more famous son, Miyamoto Musashi's father was also a skilled martial

The jutte probably developed from a defensive device that was invented during the Kamakura period. Samurai often carried one as a parrying weapon.



artist. Miyamoto Munisai introduced a military art known as *jitte tohri-ryu*. This particular style, sometimes referred to as *tohri-ryu kenjutsu*, utilized several military weapons including two swords (*ni-to-ken*), the spear and the jutte. Practitioners of *jitte tohri-ryu* were especially known for their *juji-yarijutsu*, or techniques that involved the use of a spear with a distinctive cross-shaped blade. By all accounts, Miyamoto Munisai was also a master of iron-truncheon skills, or



Often carried by samurai police, the jutte averaged 15 to 18 inches long.

jutte-jutsu.

To maintain civil order during the feudal period, the military government devised an elaborate police network composed of officials and sword-carrying samurai who patrolled the streets. The force was relatively small compared to the overall population. Because of their limited manpower, they needed the most efficient defensive skills in the land. Records indicate that many of the lowest-ranked police officers, called *doshin*, made no



Jutte came in many sizes and shapes. Often the particular model a person chose depended on whether the weapon would be used for self-defense or carried as a symbol of rank.

attempt to conceal their identity as they patrolled Edo with their jutte prominently displayed. Their assistants, who walked the streets with them, also carried a jutte as a symbol of authority. They were frequently given their own jutte for extraordinary



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Although it was rather short, the jutte was long enough to enable a skilled martial artist to block a sword attack.

service or to recognize their status as group leaders or village headmen.

High-ranked samurai also carried

a jutte as a badge of office. For example, official inspectors would often carry one for identification. Since it was highly unlikely these men would actually use their jutte for self-defense, its purpose was more symbolic. In most cases, their weapons were more decorative than those possessed by the police and their assistants.

Modern Incarnations

The jutte that have survived until the present exhibit many different appearances. The lengths and materials used are as varied as the more decorative accessories found in the Japanese arts. Some jutte are definitely utilitarian, basically simple bars of forged iron. Others are quite detailed and in-



After sidestepping a slash, the jutte wielder could use the blunt weapon to smash the attacker's wrist.

clude intricate designs and decorations. In the latter case, the jutte may include a handle or *tsuba* (hand guard) that appears almost identical to those used on samurai swords.

Frequently, jutte also incorporate gold or other precious metals used to create inlaid designs. Such highly

Buying a Jutte

Asian World of Martial Arts sells a modern version of the traditional Japanese *jutte*. Measuring 15-1/2 inches long, it comes with a red or purple handle wrap and tassel. The list price is \$29.95. For more information, call (800) 345-2962 or visit <http://www.awma.com>.

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—Robert W. Young

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decorated weapons are likely to be more symbolic in nature rather than actual self-defense implements.

The variety of styles may stem from the dual purpose of the jutte: as a self-defense tool and as an indication of office or rank. While feudal police officers carried their own individual jutte, some were apparently lent to their non-samurai assistants when necessary. The latter were more likely to be the simple and easily constructed

jutte since decoration served no real purpose on the street.

Police Techniques

The Japanese police carried the jutte long after the end of the Edo period. In fact, some units issued the weapon so their officers could defend themselves against unprovoked attacks until the early part of the 20th century. As the various police departments underwent modernization,

however, the jutte was eventually phased out.

In the early 1960s, the Japanese police adopted a modern version of the jutte. A sort of spring-loaded baton, it is called *tokushu keibo*. Pushing a lever in the handle causes the shaft to extend to approximately the length of a jutte. The police developed a series of techniques for disarming and restraining suspects using the *tokushu keibo*. Called *keibo-jutsu* (police baton skills), they are now part of the *taiho-jutsu* (body-arresting art) taught to all recruits. Interestingly, many of the techniques for wielding the new weapon have a basis in the ancient Japanese arts that taught the jutte. The more things change, the more they stay the same.

The Jutte Form

Shotokan karate includes a 24-movement *kata* (form) called *jutte*. The word is composed of *ju*, meaning "10," and *te*, meaning "hand." (That's the same character used to write the final part of karate, in case you're wondering.)

There are two possible explanations for the *kata*'s name. The first, written by M. Nakayama in *Best Karate, Volume 7: Jitte, Hangetsu, Empi*, claims that mastery of jutte will enable the student "to perform the actions of 10 men." Presumably, "10 men" was equated with "10 hands."

The second holds that *kata*'s frequent use of the double upper-level side-sweeping block, in which the upper arm is held parallel to the ground and the forearm is pointed upward at a 90-degree angle, makes the practitioner's body resemble the shape of the traditional weapon—or at least half of it.

—Robert W. Young

About the author: Don Cunningham is an Aurora, Illinois-based freelance writer with advanced ranks in judo, jujutsu and kendo. His latest book, Secret Weapons of Jujutsu, describes the history and development of exotic defensive weapons like the jutte.

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by
Adam R. Weiss, D.C.

TOP 10

AVOID THE MOST COMMON MISTAKES MARTIAL ARTISTS MAKE IN THE DOJO AND IN COMPETITION

Martial arts training is a learning experience to say the least. Each day you spend in the *dojo* (training hall), you are bombarded with new movements, new techniques and new strategies. The best way to rise to the challenge of mastering all that material is to learn from the mistakes of others. In other words, if you can avoid the pitfalls that trap your peers, you will be that much further ahead for your next promotion test or sparring match.

The mistakes outlined below were gleaned from my 20 years as a martial artist and 10-plus years as a chiropractor who treats martial arts injuries. They are organized into two lists: one for *dojo* blunders and one for tournament problems.

In the Dojo

The 10 most common mistakes martial artists make in the training hall are:

- ❖ **Training one side of their body more than the other:** Students do that because they always face their opponent with the same foot forward, and they think they will be able to make the same choice on the street. They do not know that always fighting from the same stance will make them predictable in the *dojo*, and it can ruin their ability to respond to unorthodox attacks on the street.
- ❖ **Solution:** Train your weaker side first. In sparring, try to launch an attack using the arm or leg you normally don't use. Merely switching your stance frequently in a match

can help keep your focus and techniques sharp.

- ❖ **Using excessive force:** Many beginners try to punch or kick so hard that they lose control of their body and set themselves up for injury.

❖ **Solution:** When you learn a new technique, try to focus on proper body placement from the beginning to the end of the movement. When you have mastered that, you can add power.

- ❖ **Moving too quickly:** Lower-ranked students sometimes observe the speed with which higher belts perform and try to duplicate it before they are ready. That can lead to improper technique and increase the risk of injury.

❖ **Solution:** Ask advanced students to show you a new move slowly, then try to duplicate their movement in slow motion. As the technique becomes second nature, your speed will improve.

- ❖ **Stretching too far too fast:** This is a big problem, especially for older students just getting into the martial arts. When their motion exceeds what their body can handle, it can result in torn tendons and ligaments.

❖ **Solution:** Stretch at home or in the office before you go to class. That will give you an edge because your body will be partially warmed up before you begin stretching in class.

- ❖ **Holding their breath or exaggerating their breathing patterns:** Many beginners do this so frequently that they become lightheaded or dizzy. They also subconsciously reduce their energy levels and disrupt their concentration.

♣ **Solution:** Relax. Breathe while you move and exhale at the climax of your punch, kick or block. Try to breathe from your stomach, not from your chest.

♣ **Practicing advanced techniques before mastering the basics:** Many martial artists are guilty of making this mistake. The result is poor execution of blocks, punches and kicks.

♣ **Solution:** Remember that fundamental techniques are the building blocks of advanced techniques. Spend more time practicing the basics.

♣ **Drinking too little before, during and after a workout:** The martial arts are one of the most strenuous aerobic and anaerobic workouts on earth, yet many students don't drink any fluids because they think sweating is good and replacing lost water is unnecessary.

♣ **Solution:** Drink water before, during and after class. It will keep your muscles—which are 70 percent water—functioning at maximum capacity and shorten your recovery time.

♣ **Overdoing it too soon:** Most martial artists fall prey to this trap. They throw one too many punches into the focus pad, blast one too many kicks into the heavy bag or execute one too many breakfalls on the mat—and find themselves sidelined with an injury.

♣ **Solution:** Make your workouts 90 percent physical and 100 percent mental, saving some energy for your next training session. Focus on control and precision.

♣ **Practicing only their favorite moves:** All martial artists tend to practice the techniques they are good at more than the techniques they need to improve.

♣ **Solution:** Perform all your techniques using both sides of your body. In friendly sparring matches, surprise yourself and your opponent by executing a difficult move you have never used before.

♣ **Training only once a week:** Some martial artists are so busy they can't find time to work out more than once a week. They train one day, and over the next six days their memories fade and their technique falls apart.

♣ **Solution:** Try to get to the dojo at least four times a week. On your days off, do your martial arts homework. If you think of your training like attending high school, you will improve more quickly.

In Competition

The 10 most common mistakes practitioners make at



Having a partner help you stretch before a big match can lead to pulled muscles. Save such exercises for the dojo, the author says.

tournaments are as follows:

♣ **Losing their temper:** These days, emotional flare-ups are an epidemic at sporting events of all types, but it is worse when it happens to martial artists because the arts are supposed to teach people how to control themselves.

♣ **Solution:** As you step into the ring, remember the importance of respect and honor. Having a bad call made against you is not the end of the world. Never argue with the judges or storm off stage before you bow out. If a videotape of the match is available, watch it afterward to see if a point was indeed scored or if the judges erred.

♣ **Avoiding meals before a match:** Martial artists often refrain from eating before a big event because they think having food in their stomach will slow them down.

♣ **Solution:** Give yourself a fighting chance by consuming a light meal two hours before your event. Then, if you feel hungry as the time approaches, snack on a nutrition bar or some fruit and nuts to maintain your energy level.

♣ **Stretching too hard with a partner:** Many students have spoiled their performance by doing a quick stretch with a classmate or teammate just before a match. The result is

Practicing advanced techniques before you are ready is like building a house on a weak foundation. No-holds-barred champions such as Chuck Liddell (left) and Tito Ortiz can attest to the importance of mastering the basics.



If an advanced practitioner like Michele Krasnoo demonstrates a move at full speed, a beginner will be hard-pressed to keep up. It is much better for the beginner to ask the advanced student to show the routine at a slower pace.

often a pulled muscle or back pain.

❖ **Solution:** Stretch on your own at a lower intensity. Don't try a new stretch that you happen to see another competitor doing. Just prior to a match is not the time to gain flexibility. If you compete more than once in a tournament, keep your body warm in the interim. Don't let your muscles stiffen up by sitting between the bouts.

❖ **Sparring with another student before a match:** Pre-competition injuries frequently

occur because students horse around in the locker room throwing kicks and punches at each other without protective gear.

❖ **Solution:** Save your techniques for the ring. You will not forget your moves during the match if you have prepared properly. If you must rehearse before the action starts, do so mentally.

❖ **Competing while they are injured:** Attend any martial arts tournament and you will see numerous participants with bladed wrists, fingers, ankles, toes, knees, etc. They don't know that wrapping a sprain or strained joint will not prevent further damage. In fact, it can cause additional harm by reducing the amount of pain they feel and the volume of blood circulating in the area.

❖ **Solution:** Do not compete if you're injured. Missing your chance to take home a trophy is a small price to pay for ensuring that you can practice your art for years to come.

❖ **Competing when they are unprepared:** Many students sign up for their first competition before they complete their first year of training. In the dojo they can zip through their kata (form) with their eyes closed, but when the adrenaline kicks in, their heart rate skyrockets and they run out of steam halfway through.

❖ **Solution:** Train to build your endurance and confidence. Do your kata 30 or 40 times in a row to prepare yourself for the stress of competition. If you are overweight, try to lose pounds gradually months before the event. Decide on an ideal competition weight and be at that weight a minimum of three weeks before the event.

❖ **Warming up too soon:** Competitors often arrive at the tournament venue and begin their preparatory routine shortly before their division is scheduled to commence. However, with the delays that always seem to crop up these days, they may find their energy has fizzled when they are finally called into action two hours after they expected.

❖ **Solution:** Arrive on time, register for your division and relax. Find a quiet spot to review the rules or go over other paperwork. Begin with a light meal and gradually warm up in 10- to 15-minute time slots. Stay away from sit-ups or push-ups because such strengthening exercises are not needed to warm up your muscles. Jog at a slow pace. Avoid traditional kneeling postures and crossed-leg sitting positions because they can cause your muscles to tense up.

❖ **Failing to prepare mentally and emotionally:** Younger and inexperienced competitors who score with almost every technique they launch in the dojo often find that nothing seems to go their way at a tournament. Their techniques are blocked, and they are scored on by simple moves that they could normally block or counter.

❖ **Solution:** Don't let yourself get psyched out. Seeing another competitor doing a perfect jumping kick over three chairs is impressive, but such techniques seldom win points in the ring. Watch other competitors to detect their strengths and weaknesses, then develop a plan to stop them. After your first fight, analyze your match to determine if any mistakes were made. Did the better competitor win because of his skills alone or because the opponent's anxiety beat him?

❖ **Competing in the wrong division:** Some students stay

Martial arts trainers such as Katalin Zamiar know when to have students hit with full power and when to have them lighten up. Going all-out all the time is just asking to be injured.



in a beginning or intermediate division too long. Although they may win all the time, they are depriving themselves of all the benefits they could be enjoying, and they are not being fair to other competitors.

♣ **Solution:** If you win your division repeatedly, it's time to move into a more difficult division and challenge yourself—even if it means you won't win every time. The experience alone will improve your skill and character.

♣ **Failing to learn the rules:** Countless students throw an illegal technique and get disqualified. They end up frustrated and discouraged because the strike they learned in the dojo is not allowed in competition.

♣ **Solution:** Read the rules and review them before the event begins. If you don't understand something, ask a judge to explain it. Don't allow yourself to be one of the many who have been eliminated for wearing a uniform with too many patches, for sporting a *gi* top that does not match the bottom, or for walking around the judges' table when they weren't called out to compete.

In the Winner's Circle

Once you begin following the 10 tips for better dojo workouts and the 10 tips for improved tournament performance, the only thing standing between you and the gold medal will be your opponents. And often they are the easiest obstacles of all to overcome.

About the author: Adam R. Weiss is a martial artist and chiropractor based in Arlington Heights, Illinois.



Throwing too many strikes or absorbing the impact of too many falls often leaves new students too lame to work out. Use moderation in the physical portion of your training, the author advises.

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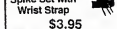
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strength, discernible only to more advanced students who have at least started on their own journey toward achieving it. Even so, it is unquestionably one of the characteristics that separate the budo from sports. Damashi is one of the vital criteria that distinguishes Kanazawa and other experts of karate, judo, aikido and kendo from other athletes. Even if Kanazawa became disabled and could not practice the physical techniques of karate again, through the patiently developed fortitude of damashi he would continue to be a worthwhile human being, stable of center and at peace with himself and the world. Even though his physical power is transient, just as it is with all of us, Kanazawa's damashi will remain throughout his life. It will permit him to live that life with grace and dignity.

The techniques of karate as performed by its greatest experts inspire awe in the rest of us. Rightfully so. They are observed at every opportunity and copied as faithfully as we can in our own practice. But karateka—especially those who are young and healthy and bursting with energy and enthusiasm—should never forget that physical skill and ability are tools. They are important for building a body strong enough to practice karate. Yet energy and enthusiasm are more necessary for creating the kind of damashi, the kind of spirit that will sustain them long after an accident, illness or age has ebbed their strength.

About the author: Dave Lowry is a free-lance writer who has trained extensively in the Japanese and Okinawan martial arts. He started writing the Karate Way in April 1986.

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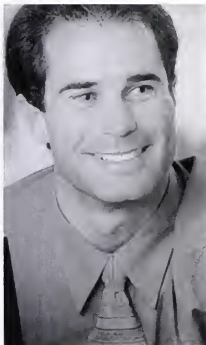


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2. Follow that with a side step or cross step with your non-pivoted foot.
3. Pivot on the balls of your feet and stop. (This completes the hip rotation that was started in the beginning of this process.)
4. Finish by locking into your stance. (For shorter turns you can begin at step No. 2.)

Practice pivoting without doing your hand techniques, then gradually work up to doing moves such as blocking techniques in unison with the second part of the hip-rotation process. This will help you develop "hip torque," which gives you more powerful yet smoothly refined techniques. ✕

About the author: Floyd Burk is a San Diego-based free-lance writer and martial arts instructor with more than 30 years of experience. To contact him, send e-mail to floydburk@yahoo.com.

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Continued from page 32

second, you're suddenly a nobody—when in fact you might be one of the best in the world. But that is the world we live in; we chose to do that. And if you don't live up to it, you're not all that great. But I go about my business. I don't do a lot of sideshow theatrics; I think that probably hurts me in the fight game. It's easy to talk across a keyboard. But if you're so bright, get in the ring.

BB: Are you referring to some of the anonymous posters on the various martial arts forums on the Internet?

Menne: I don't even read them. But I have people come to me and say this person said this, this guy said that. But they keep it mostly away from me because I don't want to be involved in it. But at the same time it's like, Shut up unless you know what you're talking about.

BB: Your fight with Barkalev was one of the best I have seen. It epitomized the meaning of the term "mixed martial arts." You boxed, kickboxed, did Greco-Roman and freestyle wrestling, and used jujutsu and sambo techniques.

Menne: It was difficult because right around then (Barkalev was Menne's third fight of the evening) I wanted to take a nap. (laughs) I have a loose strategy every time I go in—meaning I have a couple of strategies. You don't know the guy. You don't know what he is going to be like until you feel him, until you see him punch at you. Barkalev obviously was a bigger guy, a strong guy, a good grappler, a good striker, explosive. In a situation like that, there are hundreds of difficulties. My second fight [against alternate Shamir Maro-



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megob] actually helped me get prepared for Barkalaev. They had similar styles. Shamir was catching me early in the fight until I readjusted. The question is, if I would have fought Barkalaev in that second round, would I have been able to readjust that quickly? Shamir was harder to get on the ground than Barkalaev, oddly enough. He had a better base and was really strong. A lot of Barkalaev's game was a right cross-left hook. And that's what Maromegob was throwing. **BB:** At the beginning of your fight in the finals with Barkalaev, he was controlling the match on the ground. Then something happened inside you that changed the way the match was happening. What is it inside you that can turn a match around like that?

Menne: I wasn't held enough when I was little—just kidding. In most of my competitions, I start slow. But once I get going, the pace picks up. I've finished quite a few fights quickly, also. You can go out and be a real impressive, technical fighter. But half the people who come out hard are scared and get tired. Part of the fight is the feeling-out process, finding out how I'm going to beat this guy, what his weaknesses are, what I can take advantage of.

BB: Is there anything else you'd like to add?

Menne: When am I going to get some respect? (laughs) ✕

About the interviewer: Stephen Quadros is an actor, commentator and kickboxing/no-holds-barred-fighting trainer based in Los Angeles. His Web site is located at <http://www.StephenQuadros.com>.

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Continued from page 30

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CLEARWATER, FL—The 2001 National Association of Professional Martial Artists World Conference, scheduled to be held here July 27-29, 2001, has recruited a host of martial arts instructors who will teach a smorgasbord of arts and business skills. The roster will include Frank Shamrock (grappling techniques, position theory), Alex Gong (*muay Thai*), Scot Conway (child-labor issues, self-defense law, internal energy), Fariborz Azhakh (Web-based billing methods), Kiyoshi Yamazaki (Japanese sword), Don Wilson (stunts, acting), Tokey Hill (becoming an Olympic athlete), Tom Callos (anger resolution for kids), Fumio Demura (*nunchaku*), Willie Johnson (becoming a complete martial artist), Stephen K. Hayes (meditation), Mike Swain (takedowns, sweeps, grips), Jhoon Rhee (six principles of becoming a black belt), Joe Lewis (state-of-the-art training methods), Frank Trejo and Huk Planas (*kenpo*) and Howard Jackson (set-ups and combinations).

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It is a combination of Methoxyisoflavone/Ipriflavone in a special soft chew format developed by the R&D team at LifeSmart nutrition. Methoxyisoflavone/Ipriflavone was discovered and patented by the Hungarian pharmaceutical giant Chinoine (up until the time their patent expired in 1997 not many people knew about these two flavones). The studies by Chinoine show that:

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3. They greatly increased lean muscle, increased recovery, improved endurance, increased protein utilization, and improved nutrient retention.

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Benefits of LifeSmart's

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• **No Side Effects**—Since Methoxyisoflavone/Ipriflavone is non-hormonal you won't experience any side effects like you do with steroids...meaning you won't damage your endocrine system like you would if you took steroids. Chinoine did animal studies in which it was shown that Methoxyisoflavone/Ipriflavone caused the animals (regardless of species) to grow leaner and more muscular with no negative impact or androgenic side effects. This proves that Methoxyisoflavone and Ipriflavone are anabolic yet do not carry the side effects associated with steroid use.

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• **Increases Recovery**—Methoxyisoflavone/Ipriflavone increases protein utilization, blocking cortisol production, improving nutrient utilization and improving the body's ability to use oxygen...All this means that your body will recover...and recover quickly which is a lot of the magic behind steroids.

• **Tastes Great**—LifeSmart's soft chew format is literally like eating candy! An added benefit is that these chews will help with your sweet tooth.

• **Convenient**—Methoxyisoflavone/Ipriflavone soft chews can be taken and consumed anywhere. No messy powders and no clean up required.

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- UFC Champion

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- Loran Brumley
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Chew content: Each LifeSmart

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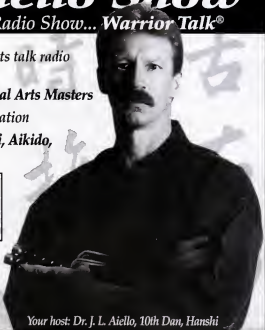
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cede the Los Angeles Dodgers vs. Houston Astros game. Kim's Hapkido first performed at the stadium September 1, 2000. Jim Gott, a former Dodgers pitcher and a black-belt student of Chong S. Kim, has performed with the group in the past. For more information, send e-mail to scottb@ladodgers.com.

CATERPILLAR CREATES BLACK-BELT MANAGEMENT

MIDWEST CITY, OK—Two-time world *koshiki* karate champion Joseph Walker and three of his sons escorted Glen Barton, the chairman of the board of Caterpillar Tractor Company, into a meeting with 22 of the company's highest managers to launch Caterpillar's Six Sigma program. Six Sigma is a quality-control program that uses the martial arts belt-ranking system to identify a person's role in a project. For example, an employee who is aware of the program is a "yellow belt," a team member assigned to a project is a "green belt," a team leader is a "black belt" and so on.

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"[My character] is a flamboyant child who becomes a grown man who will die for his dream," said Taktarov, who also choreographed and performed all his action scenes in the film.



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Letters

tion to big-screen hero by playing mostly gunslinging tough guys before he took the role in *Crouching Tiger, Yeah* is a former Miss Malaysia who trained in drama and dance. Her first film role was in an action comedy; after that, she decided to study the martial arts to get more movie work.

Obviously, Chuck Norris and Steven Seagal are martial artists and movie stars, but again they established themselves during the 1970s and '80s and are continuing to ride the wave they created. If you reread the editorial, you will see that it addressed the diminishing chances of current martial arts standouts who dream of becoming movie stars.

—Robert W. Young

CITATIONS, NOT DECORATIONS

I just got a copy of the April 2001 *Black Belt*, which included a feature about me ("Isshin-Ryu Plus"). Thank you for the complimentary remarks. It was very flattering. John Wayne is probably rolling over right now.

One point I would like to correct is that I am not a decorated former Marine. Decorated implies "stars, bars and bands." I was just a grunt sergeant, a ground-pounder who did his job like every other good Marine.

I received citations and such, but the term "decorated" should be reserved for the heroes.

Gary Alexander
 Edison, NJ

SIX MONTHS IS NOT ENOUGH

I am writing in response to the February 2001 High Risk column, in which Jim Wagner suggested that you should not stay in any one system longer than six months. I respectfully disagree. Six months of karate will give you an OK reverse punch. Six months of judo will give you a throw that might work on the street. Six months of jujitsu will give you a workable arm lock that will

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function as long as your opponent does not offer much resistance. But if you spend the time to get really good at something, even just one technique, it is better than having 100 mediocre techniques.

Cross-training is good, and everyone should do it. However, you also need a sturdy base to work from and that takes years to build. People need a punch that can shatter a jaw in a split second or a takedown that works every time. Cross-training can fill in the gaps in case your best moves don't work.

A guy who hops around from style to style every few months will never be good at anything, and he will be easily defeated on the street.

Steven Keekan
Farmington Hills, MI

MUAY THAI VS. TAEKWONDO

I would like to share the experience I had changing from taekwondo to muay Thai. Throughout my two years in taekwondo, I wondered whether the skills I was learning would help me in a real confrontation. Moves like the inside crescent kick and ax kick were cool to pull off, but how effective would they be in a real fight? And if moves like those were, in fact, ineffective, why was I spending hours learning how to do them?

I was even unsure whether taekwondo's staple technique, the roundhouse kick, would help me on the street. In taekwondo, you are taught to lift your knee first, then to turn your hips, smack the target and retract your leg immediately. Would smacking be enough to take down an aggressor? I seriously doubted it. Nonetheless, I continued my training because I was getting a good workout and was having a lot of fun.

Eventually I was kicked out of the school because of money issues (I am a college student), and I needed a new place to train. Unfortunately, there were no other taekwondo fa-

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cilities nearby, so I had to settle for a muay Thai gym. On the first day, the instructor had me work on my punching techniques—which, I found, totally sucked. (In taekwondo, punching is almost nonexistent.) Then we walked over to the body bag, and he asked me to execute a round-house kick. I did one in perfect taekwondo form. The instructor just laughed: "How is that going to help you in a fight?" I had no answer. He continued: "The goal in muay Thai is to kick through your opponent in order to knock him down." This made perfect sense to me, so I signed up.

I have now studied the Thai art for about a year, and I can say with certainty I am able to defend myself reasonably well. The moves I learn in muay Thai are simple but effective, and I can feel the difference.

The point of my letter is this: Taekwondo is not good for self-defense. Maybe its early form was effective, but today most instructors preach point sparring and fancy moves that can be dangerous to the practitioner. Maybe I'm missing the big picture, but in my personal experience, muay Thai seems to be a much harder and more realistic style of fighting. The best student in my old taekwondo school wouldn't last 10 seconds with the average Thai fighter in my new training hall. Taekwondo students just don't have the body conditioning or the kicking and punching power they need to win. I challenge anyone who has trained in both arts to disagree with me.

Don't get me wrong: I love taekwondo, and successfully executing those fancy spin kicks is a blast. But people who want a true means for street defense should look elsewhere. And those who are already involved in taekwondo should train in muay Thai for a month. I guarantee they will not go back.

Chris Bradford
Walnut, CA



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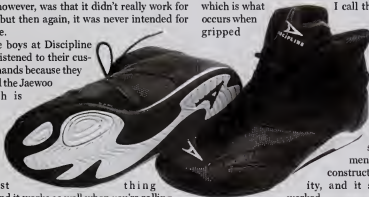
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Continued from page 80

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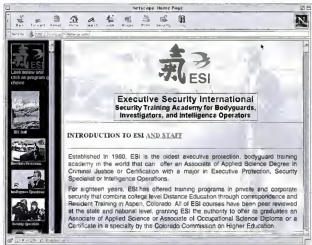
That's why he advocates learning a long-range method of knife fighting in which you use your skill, timing, rhythm and knowledge to incapacitate your attacker while minimizing the chance of injury to yourself. **✶**

About the author: Robert W. Young is the executive editor of Black Belt. For information about Cold Steel's products and knife-fighting seminars, write to 3036-A Seaborg Avenue, Ventura, California 93003. Or call (800) 255-4716 or visit <http://www.coldsteel.com>.

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His Tokyo, and is regional director of the USA AUI.

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TANG SOO DO Fighting Strategies by Pat Johnson

Tang soo do is a traditional Korean martial art that emphasizes self-defense. In these exceptional videos, Pat Johnson—an experienced tang soo do stylist, a successful tournament competitor and a member of the prestigious Black Belt Hall of Fame (1995, Instructor of the Year)—will teach you the fundamentals of this premiere Korean martial art. Johnson began training in tang soo do in 1963 while he was doing a military stint in South Korea. When Johnson returned to the United States at the end of his tour, he continued training in the martial arts. He became the captain of Chuck Norris' black belt competition team, and head the team in 32 consecutive division tournament victories. Still an enthusiastic and dedicated instructor, Johnson divides his time between teaching and working as a light choreographer, stunt coordinator, actor and director. Examples of Johnson's martial arts expertise can be seen in the highly acclaimed *The Karate Kid* series, for which Johnson choreographed all of the fight scenes. These videos are your chance to learn the fighting and defense strategies of tang soo do from one of the art's finest practitioners.

Vol. 1—Includes a comparison of the offensive and defensive fighting strategies of tang soo do, offensive fighting strategies of defensive fighting, fighting combinations and much more. (Approx. 57 min.) **Code 9099—Retail \$29.95**

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The Taiko drums have their roots in the religious rituals, village festivals and celebrations that have been practiced throughout Japanese history. Taiko is a contemporary, multi-generational group that uses these instruments at countless public events, including Super Bowl XXXIX, Michelle Obama Day, the World Cup Soccer Celebration, and the Los Angeles Philharmonic's 75th Anniversary Celebration. He daiko, martial artists of all styles would be inspired to train to the dynamic sounds of this percussive drumming.

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TONFA by Fumio Demura

Originally adapted from an Okinawan term implement, martial artists today use the tonfa to perform kata (techniques) and as a weapon. Former national Freestyle Champion from Japan, a member of the Black Belt Hall of Fame and authority on using the tonfa, Fumio Demura senior teaches proper grips, strikes, stances, defense moves, attacks and other techniques that will improve your overall skill and coordination using the tonfa. (Approx. 49 min.) **Code 7710—Retail \$29.95**

EKU-BO by Fumio Demura

The eku-bo—also known as the tai-ai—is an used by Okinawan fishermen. Like so many other farm tools and work implements, the Okinawans developed amazing techniques with which to use the tool as a weapon of self-defense. Instead, most of the techniques for using the eku-bo are much like those of the bo, another Okinawan weapon. In this video, Demura senior covers basic stances, proper grips, defense movements, blocks and counter strikes. A basic "beginner's" kata is also covered in the volume. (Approx. 54 min.) **Code 7960—Retail \$29.95**

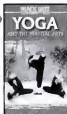


FUNDAMENTALS OF NUNCHAKU by Fumio Demura

Originally adapted from farm tools, the nunchaku consists of two pieces of wood of various lengths that are joined together by rope (originally, horse hair) or a chain (originally, the "tail" from a horse's bridle) to create a formidable weapon of self-defense. More recently, the nunchaku is also used in tournaments. Instead, audiences are consistently impressed with martial artists' dazzling and innovative routines using the nunchaku. In this video, Demura senior teaches the proper way to apply the nunchaku in self-defense. Instruction for proper grips, stances, swings, strikes, blocks and a basic beginner's kata are also covered in this volume. It is recommended that viewers learn the fundamentals of each technique before attempting the more exotic moves. (Approx. 52 min.) **Code 8000—Retail \$29.95**

KAMA by Fumio Demura

The kama is a sickle that Okinawan farmers used to harvest their rice crops. As a few island nations, Okinawans were prey to attackers; consequently, they adapted the kama as one of several work implements which could be used as a formidable weapon of self-defense. Unlike other tools such as the bo and sai—which are normally made of wood or bamboo—the kama has a sharp cutting edge. Today, many martial arts specialize in the kama, applying impressive and dazzling techniques to their kata in tournaments. Because using this weapon in competitions, however, kama practitioners must know the rudiments of the kama kata forms, including the proper implementation of the weapon as it was used in combat centuries ago. In this video, Demura senior teaches the fundamentals of proper kama use, including proper grips, strikes, stances, counters and defenses. A beginner's basic kata is also covered in this volume. (Approx. 58 min.) **Code 7990—Retail \$29.95**



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For further information contact: Will Haganbootham, 8815
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LANSING, MI - Jeff Delaney will teach a seminar on Remy
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August

CINCINNATI, OH - The Budo Center of Cincinnati will sponsor the KAI ZEN 2001, on **August 3 and 4, 2001**, featuring Dr. Glenn Mims. Topics will include Physical, Psychological and Healing Techniques, Stealth, Ombreng, Meditation, Dim Mak, and a Fire Walk. For more information, contact KAI ZEN 2001@questcenter.net or call (513) 779-9208

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September

DEER LAKE, PA - September 7, 8, 9. Come and train at the world famous former Muhammad Ali Training Camp, now Martial Arts Training Camp. Three days of martial arts instruction in the Dilman Pressure Point Theory and associated arts. Guest instructors to be announced. Pre-registration and pre-payment necessary - two weeks in advance! No at the door registration. Space limited. Contact: George or Kim Dilman, (610) 777-8444 (voice), (610) 777-1567 (fax only), website: www.dilman.com

EVENTS

May

HOUSTON, TX - Jeff Delaney will teach a four day summer camp on Remy Pressas' Modern Aikido here on **May 31 through June 3, 2001** hosted by Al Garza, Disarms, trapping, locking and advanced Taiji-Tapi will be covered. Basic and Advanced Instructor certification available. For information contact Al Garza at (281) West Main St, Suite C9, League City, TX 77573 or call (281) 332-5425 or visit www.modernmms.com

June



On June 17, 2001, The World Pro-Martial Arts Federation Presents The World Karate-Kung Fu-Tai Kwon Do Kickboxing Open Championships at Madison Square Garden, 9:30 a.m. Registration, 11:00 a.m. Start Eliminations. Plus: The 34th Annual Oriental World of Self Defense, the Worlds of Martial Arts Show. This is the event that turned martial arts into a form of entertainment. Sports Illustrated. For further information contact GGM Aaron Barba or Grandmaster John Scialise at (718) 696-0485

July

LANSING, MI - Jeff Delaney will teach a four day summer camp on Remy Pressas' Modern Aikido here on **July 12-15, 2001** hosted by Terry Wareham. Disarms, trapping, locking and advanced Taiji-Tapi will be covered. Basic and Advanced Instructor certification available. For information contact Terry Wareham, Midwest Camp, P.O. Box 6183, East Lansing, MI 48826 or call (719) 530-0913 or visit www.modernmms.com

INDIANAPOLIS, IN - 3rd Annual Midwest Ryuji Kempo Camp July 20, 21, & 22, 2001. Train with Grandmasters George Dilman, Kim Dilman, Chris Thomas & Ed Lake, plus other DKI Masters from all over the country in this three day event that has been called "The best camp I've ever been to" by almost everyone that has attended. Learn about Pressure Points, Chi Development, Kate Burka, Women's Self Defense and more. We will have on staff Medical Doctors, Oriental Medicine Doctors, (Acupuncturist) and masters of Gijong and Enjiry work teaching their arts. For further information contact: Will Higginbotham, 6516 Mandeville Dr., Indianapolis, IN 46240, or call (317) 562-1617 or email: whiggin@quest.net

GREENFIELD, MA - Jeff Delaney will teach a three day summer camp on Remy Pressas' Modern Aikido here on **July 20 - 22, 2001** hosted by Richard Roy. Disarms, trapping, locking and advanced Taiji-Tapi will be covered. Basic and Advanced Instructor certification available. For information contact JR Roy at 672 Lampblack Rd., Greenfield, MA 01301 or call (413) 774-2588 or visit www.modernmms.com

LAKE CHARLES, LA - Wind and Rook 2001 A Training Odyssey will be held on **July 27-29, 2001**. Joseph Simonet will be linking the lines of Tiesky's Karate, Non-Classical Wing-Chun Gung-Fu and Siat. Burton Richardson will instruct in the world renowned JKD Unlimited entering from trapping to grasping. Chris Pettit will cover single stick, double stick, pure close quarter combat applications, lock flow and limb destruction. Addy Hernandez will lead sunnae Tai Chi. For further information, contact Joseph or Addy at K.I. Fighting Concepts, (866) 543-4448, or email: siu@kifightingconcepts.com. Visit our new website: www.kifightingconcepts.com

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August

PHOENIX, AZ - Jeff Delaney will teach a three day summer camp on Remy Pressas' Modern Aikido here on **August 3-5, 2001** hosted by Edgar Cordova. Disarms, trapping, locking and advanced Taiji-Tapi will be covered. Basic and Advanced Instructor certification available. For information contact Edgar Cordova, at (520) 331-8103, e-mail: edgarcordova@yahoo.com or visit www.modernmms.com

CABLE, NH - "The J.K.D. Experience", the world famous Wisconsin camp is on yet again with Stu Rick Faye from **August 16-21, 2001** Held at beautiful Camp Lake Owen in Cable, Wisconsin, the martial arts, accommodations and lake front activities make this the best camp around. Your martial arts will definitely go up a level (or two) at this camp. Rick Faye teaches 20+ hours of Kali, Panantukan, Jun Fan, Wing Chun, JKD Concepts, Muay Thai, Equipment training, Ring strategy, Siat, Grappling Arts and more. The cost is only \$340 and includes all your food, lodging, training and recreation (waterskiing, tubing, etc.). Pre-register (with a \$50 deposit) by July 4 and pay only \$295! For more information, or to register, call The Minnesota Kai Group, (612) 821-6800, email: mtkai@aol.com, or visit our website: www.mtkai.com. All levels are welcome.

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dojo directory

The Dojo Directory is an advertising service generally made available to bulk subscribers of our magazine. Martial arts schools interested in appearing may apply in writing to Dojo Directory, Black Belt Communications, Inc., 24715 Avenue Rockefeller, Santa Clarita, CA 91355.

A listing in the Dojo Directory does not constitute an endorsement by Black Belt Communications, however. Although we do attempt to make sure that listed schools offer legitimate instruction, we cannot screen applicants thoroughly and therefore cannot substantiate the reliability of all the instruction at the schools listed here.

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Self Defense Academy, 8284 E. Highway 69, Prescott Valley, AZ 86314, Rick Frye, Ph: 520-772-1998

AKKA Karate USA, 9040 E. Valencia, Ste. 178, Tucson, AZ 85747, Gerald Miller, Ph: 520-574-3275

CALIFORNIA

Advanced Academy of Martial Arts, 15416 Chatsworth St., San Fernando, CA 91345, Kris Adrian, Ph: 818-893-2339

Aiki Fit Aikido & Fitness, 426 W. 2nd Ave., Escondido, CA 92025, Clay Coker, Ph: 760-233-2454

All American Karate School, 514 S. Corona Mall, Corona, CA 92879-1420, John Lipari, Ph: 909-736-0635

American Academy, 1458 Clovis Ave., Clovis, CA 93612, Tom Levesque, Ph: 559-297-7415

American Martial Arts School, 139 E. Tulare Ave., Tulare, CA 93274, Allen Casselman, Ph: 559-688-3644

Ammons T.K.D., 1189 North E St., San Bernardino, CA 92410, Ph: (909) 884-8733

Altaie's Tazanna Karate, 19501 Ventura Blvd., Tazanna, CA. Ph: (818) 705-5425. Website: www.tazannakarate.com

Atascadero Ken Yu Kan, 6361 Olmeda Ave., Atascadero, CA 93423, Ph: (805) 466-0261

Farihor Azhakh Team Karate Centers, 21038-A Victory Blvd., Woodland Hills, CA 91367, Ph: (818) 704-0606, www.farihor.com

Hwa Rang Do World Headquarters, 8200 Firestone Blvd., Downey, CA 90241, Dr. Joo Bang Lee, Ph: 562-861-0111

Tak Knobota, International Karate Association, 3301 N. Verdugo Rd., Glendale, CA 91208, Ph: (818) 541-1240

Alan Lamb's Wing Chun, 1147 E. Broadway #275, Glendale, CA 91205, Ph: (818) 841-4430

Massaro's Judo & Jujitsu Dojo, 14720 Oxnard St., Van Nuys, CA 91411, Ph: (818) 785-2177

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Ken Nagayama Martial Arts, 2809 W.

Burbank Blvd., Burbank, CA 91505-2308, Ken Nagayama, Ph: 818-840-9004

NAK Karate Studios, 1071 The Alameda, San Jose, CA 95126, Sal Bancelos, Ph: 408-293-7280

Sacramento Wing Chun Kung Fu Assn., 7039 Southland Park Drive, Sacramento, CA 95831 Ph: (916) 424-4710

St. Clair's Taekwondo School, United Martial Artists Association Regional Hdqtrs., 3035 Taraval St., San Francisco, CA 94116, Ph: (415) 665-9684. Email: stclairtkd@aol.com. Website: <http://www.stclairtkd.com>

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Tiger Kim's Academy, 3200 E. Colfax Ave., Denver, CO 80206, Ph: (303) 388-1408

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United Studios of Self Defense, 342 N. Main St., West Hartford, CT 06117, Fran Bruno, Ph: 203-624-8229

United Studios of Self Defense, 33 Bernhard Rd., North Haven, CT 06473, Fran Bruno, Ph: 203-624-8229

United Studios of Self Defense, 635 Boston Post Rd., Guilford, CT 06437, Fran Bruno, Ph: 203-624-8229

United Studios of Self Defense, 140 Elm St., 2nd Floor, Cheshire, CT 06410, Fran Bruno, Ph: 203-624-8229

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IDAHO

Academy of Martial Arts, 2906 A Garrity Blvd., Nampa, ID 83687, Bob Sanchez, Ph: 208-466-5269

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Draco Academy of Martial Arts, 18107 Dixie

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Mike Neil's Academy of Martial Arts, 50 N. Island Ave., Batavia, IL 60510-1929, Joanna Able, Ph: 630-879-5936

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The Super Stretch School, 1370 St. Nicholas Ave., New York, NY 10033, Shihuan Super Stretch, Ph: (718) 781-8194

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Allison American Karate Academy, 844 Union St. South, Concord, NC 28025, Michael Allison, Ph: 704-786-1696

Allison American Karate Academy, 2715 U.S. Highway 52 North, Albemarle, NC 28001, Michael Allison, Ph: 704-982-1974

Red Dragon, Nesbitt Ct. 54E, Wilmington, NC 28405, Grand Master Roberts, Ph: 910-791-3396

American Martial Arts Systems, 4300 Kernersville Rd., Kernersville, NC 27284, Allen Branch, Ph: 336-996-8722

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The 16th issue of Black Belt was dated April 1965. It was 66 pages long and featured a color photo of fourth-degree aikido black belt Tokuji Hirata fending off five attackers on the cover.

(Note: Back issues showcased in From the Archives are not available for sale.)

Vol. 3, No. 4, 50 cents

- A reader writes in to ask who the head judge with the cat-like grace and the black uniform at the 1964 Karate Olympics in New York was. *Black Belt* responds: "The man in the black silk gi was Maung Gyi of Burma, an expert in Burmese bando-style karate." In later years, Gyi would become the best-known bando authority in the world.
- Mike Stone's 1964 triumphs at various national and international karate tournaments are discussed in a feature about the 23-year-old fighting phenom. Stone was inducted into the *Black Belt* Hall of Fame in 1971 as Competitor of the Year and in 1994 as Instructor of the Year.
- *Black Belt* historian Dr. William C.C. Hu digs for facts about the famed Buddhist temple in "Searching for the Shaolin Monastery." Shaolin's true role in the propagation of the Chinese martial arts remains controversial to this day.
- A 47-year-old Wally Jay and a 23-year-old Tim Tackett are featured in the Instructor's Profile section. Jay, of course, would go on to found small-circle judo and become one of the most active seminar in-

structors in the world. Tackett would later migrate away from the traditional Chinese arts and establish him-

self as a respected jeet kune do teacher and author.

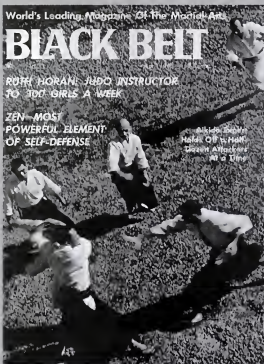
- Thomas Angway, a former pro boxer and black belt in karate, judo and jujutsu, gives what is believed to be the first karate demonstration in Austria.

- Ruth Horan is selected for a four-page feature because she is one of a rare breed—an American woman who has attained the rank of first-degree black belt in judo. The article reports that she teaches the grappling art to 300 girls in New York City, making her a successful instructor by anyone's standards.

- Predating America's new-age love affair with meditation, "The Zen 'Unconscious': Highest Attainment of the Martial Arts" de-

scribes the benefits of sitting in that oh-so-comfortable lotus position.

- Black-and-white 8x10s of judo founder Jigoro Kano are offered for sale at the bargain-basement price of \$1 each. The same company sells *bokken* (wooden training swords) for \$5.





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Stronger Blade 440 Stainless Steel Daito
#2001 37" long \$29.95 ea.
Bamboo Shinai
42", 44", 46" long \$24.95 ea.
Wooden Daito
#1949 40" long \$9.95 ea.



Taekwondo Reversible Chestguard - \$29.95 ea.
Reversible Tournament Design with circle point targets
Sizes CM, SM, MD, LG, XL



Blue Mecho® Warrior Gear
Headguard \$43.95 ea.
Sizes SM, MD, LG, XL



Jigsaw Mats - \$44.50 ea.
40" x 40" x 7/8". Lightweight. Seals together.



ProForce® Headguard w/Mask
Closed cell foam padding with
leatherette covering. Adjustable
hook & loop closure, clear view
face mask. \$59.95 ea.
MD and LG



ProForce® Headguard w/face Cage
Shock reducing closed cell
foam. Soft vinyl cover. Hook &
loop closure. White. \$49.95 ea.
MD, LG, XL



12 oz. Vinyl Boxing Gloves
#8012 \$19.95 pr.



Punch \$37.95 pr.
Sizes CM, CL, SM, MD, LG, XL

